

Some
Oriental Bindings
in the
Chester Beatty
Library

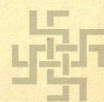
BERTHE VAN REGENMORTER

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SOME ORIENTAL BINDINGS IN THE CHESTER BEATTY LIBRARY

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SOME ORIENTAL BINDINGS
IN THE
CHESTER BEATTY LIBRARY





MS I 82. PERSIAN, 16th century



SOME
Oriental Bindings

IN THE
Chester Beatty
Library

BY BERTHE VAN REGEMORTER

with 71 plates, 21 in colour

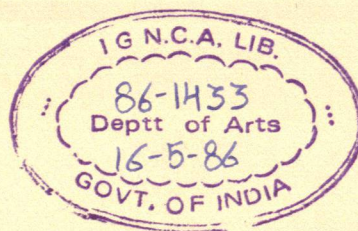
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Preface

Sir A. Chester Beatty qui a réuni une admirable collection de manuscrits et de dessins et estampes a toujours facilité les recherches des amateurs d'art. Il a fait plus, il a publié des livres permettant aux savants de jouir des trésors réunis chez lui. Une fois de plus, avec son sens admirable de ce que sa bibliothèque offre de spécial, il a décidé de publier le présent album reproduisant des pièces représentatives de sa collection de reliures orientales. Je suis très honorée de la confiance qu'il m'a témoignée en me laissant le soin de choisir parmi tous ces objets de valeur et d'en faire la description. Espérant de tout cœur avoir réussi dans cette tâche importante, je lui présente ici ma très sincère reconnaissance et je salue très respectueusement en Sir Chester Beatty le modèle des bibliophiles: celui qui fait bénéficier tout le monde de sa passion pour les belles choses.

La description des planches de cet album qui couvre un ensemble de tant de pays et de tant de siècles, m'a obligée plus d'une fois à recourir à la lumière de spécialistes. Madame M. R. Guignard, conservateur de la section orientale du Département des Manuscrits à la Bibliothèque Nationale, Paris, et Mademoiselle R. Houyoux, conservateur de la Section d'Extrême-Orient aux Musées Royaux d'Art et d'Histoire à Bruxelles ont toujours répondu avec empressement à mes questions. Monsieur Mekhitarian, secrétaire général de la Fondation Egyptologique Reine Elisabeth à Bruxelles, m'a fourni une indication précieuse au sujet d'un objet égyptien très rare. Je suis heureuse de pouvoir dire ici à tous trois combien je leur suis reconnaissante.

Pour mener à bien la publication de ce livre, j'ai eu la collaboration du Dr R. J. Hayes, bibliothécaire honoraire de la Chester Beatty Library et bibliothécaire en chef de la National Library of Ireland. Ce fut pour moi une occasion rare et un réel plaisir de connaître le véritable irlandais, toujours prêt à rendre service, et tout en même temps savant et spirituel. Je lui présente mes chaleureux remerciements.

Berthe van Regemorter

PROFESSEUR HONORAIRE DE L' E.N.S.A.A.D.
LA CAMBRE, BRUXELLES

DUBLIN, JUILLET 1960



Introduction

Many books have been published on the bindings of the various countries of Western Europe and there are also some notable publications dealing with Islamic bindings, but there does not seem to be any work which surveys the bookbinder's art in all its forms throughout the oriental world. It is felt therefore that examples of the techniques used and the forms of decoration adopted throughout the whole of Asia and the countries of Eastern Europe and North Africa may prove of general interest. There is probably no library in the world where so many and such varied examples of bookbinding are to be found as in the Chester Beatty Library in Dublin. With such a wealth of material available the greatest problem has been that of selection and many factors have had to be considered in choosing what to reproduce. Apart from artistic merit, there is the question of the development of technique, the influence of one civilisation on another and the illustration of the many varied forms of covering which have been used to protect and to enhance the beauty of manuscripts and books of many shapes and kinds.

The art of the bookbinder progressed slowly at first and many centuries passed before really great artists in this craft appeared in Western Europe but the East produced beautiful bindings at a very early period.

The oriental bindings of the Chester Beatty Library can be divided into three large sections: Christian bindings of the near East (plates 1 to 14), Islamic bindings (plates 15 to 53) and the bindings of non-Islamic Asia (plates 54 to 70).

Early Christian binding shows the very beginning of the art and the first stages of the development of its technique. This technique and the decoration which went with it soon spread through the whole Eastern Mediterranean basin.

The earliest known bindings came from Egypt, though it is not quite certain that the craft originated in this country. The oldest binding in the Library is very probably the one reproduced on Plate 1. This binding and that reproduced on Plate 2 have been described in a monograph published in 1958.¹ Since the publication of this monograph I have obtained a photograph of a carved stone stela (no. 13719) from the Greco-Roman Museum of Alexandria. It has the same design as the binding in Plate no. 1. This stela is from the tomb of a certain Martha erected in the vicinity of Alexandria in the 3rd century, and thus provides further evidence to support the 3rd century date attributed to this binding.

The Syriac binding reproduced on Plate 3 (b) has been chosen because of the technique used for the embossed swastika. The embossed leather on a cord glued to the board is

¹ Chester Beatty monographs no. 7 *Berthe van Regemorter. SOME EARLY BINDINGS FROM EGYPT*, pp. 13-14.

a technique of the Near East and most likely originated in Egypt. The embossed decoration of the binding of St. Cuthbert's 7th century copy of the Gospel of St. John which has been discussed in two recent publications¹ may well be attributed to a Coptic influence.

The rosace on the Armenian binding reproduced in Plate 3 (a) is a design quite common on Armenian bindings. The origin of this rosace is very ancient and most likely Egyptian. The Pierpont Morgan Library has a fine example of this kind of decoration on its Coptic MS. 569 and decorations based on the same rosace are to be found on a Syriac Bible in the Ambrosian Library in Milan (MS. Syr. C. 303 inf.) and on some Georgian MSS. of the Monastery of St. Catherine on Mount Sinai. An interesting feature of Armenian bindings is the flap (Plates 9 and 10) which covers the fore-edge only. Very often clasps kept the book closed and at the same time held the flap in position. The Armenians were fine artists and examples of their skill as silversmiths can be seen in Plates 9, 11 and 12.

There is no doubt that Greek bindings belong to the oriental group. Their technique has its origin in the Coptic technique and the tools for decorating the covers with blind stamping very often remind us of the Egyptian ones.

The binding on Plate 4 has been chosen because the manuscript was written in Crete in the scriptorium erected there by Michael Apostolos and his son Aristobule in the 15th century. This scriptorium, like many other Greek ones, may be regarded as a kind of publisher's office. Some of the stamps used for blind stamping and the general aspect of the decoration are characteristic of the bindings of this famous centre which was active for over a century. Particular notice should be taken of the triangle with a dragon and a small round stamp with a two-headed eagle at each corner of the triangle.²

The oriental influence in early Russian binding appears in the use of a high headband similar to that of Greek and Armenian bindings. The use of the Byzantine dating in Russian religious books down to the 17th century should be noted in this connection. The examples reproduced belong however to a later period.

Some typical Balkan details can be seen in the reproduction of the Slavonic binding on Plate 6, the cross on a pedestal and a narrow and long lotus flower in each corner. This stamp may have been introduced through Greece but the cross on the pedestal which is seen also on Syriac and many Armenian bindings is unknown to the Greek binder. When a hellenist sees a Greek manuscript with this design he may conclude that the volume has been bound or rebound in the Balkans.

¹ *Berthe van Regemorter*: LA RELIURE DES MANUSCRITS DE ST. CUTHBERT ET DE S. BONIFACE. *Scriptorium* III pp. 45-51.

Roger Powell: "the binding of the Stonyhurst Gospel" in the *RELICS OF SAINT CUTHBERT* ed. C. F. Battiscombe, Oxford 1956 pp. 362-374.

² *Berthe van Regemorter*: La reliure des manuscrits grecs. *Scriptorium* VIII. pp. 1-22.

Martin Wittek: Study on manuscripts of the same scriptorium. *Scriptorium* VII p. 291 ff.

Ethiopic bindings also belong to the group of Christian bindings of the Near East. The method of sewing used in them is of special interest and is reminiscent of the way the very early codices were sewn. The thread never goes from the bottom of the quire to the top but independent threads join the holes in the fold of the quire going in pairs; hole no. 1 and hole no. 2 would be joined by one thread and hole no. 3 and hole no. 4 would be joined by another thread and so on. This antique method has survived into the 19th century.

Islamic bindings include those from Egypt, Persia, Turkey, India and countries of North and West Africa. The collection of Islamic Bindings in the Chester Beatty Library is so rich that the difficulty was to decide what to omit. All the different kinds of Islamic bindings are well represented, and they are all in excellent condition. The early bound Qur'ans are there, and the fine covers with interlacing so clever that they look natural and easy, the deep-cut gilt panels, the delicate filigree leather work on coloured grounds which was at its best in the 15th century in Herat, the splendid lacquer covers from Persia and India! Admiring these bindings one can but wonder at the power and the charm of Islamic art. Although based on geometrical forms, it is full of poetry. The most intricate interlacing allows one to follow the top or the bottom meander at will without losing the unity of the design.

In some of the early Islamic bindings (Plates 15 to 19) there are doublures of thin tan leather with an over-all embossed decoration of arabesque rinceaux. It is interesting to note that the design has been created by the impression of the same block in some cases as often as four times. Another point of technical interest in Islamic bindings is the method of producing a blue colour. What has been described more than once as a blue pigment is sometimes a kind of wax of a dark blue colour which was applied in a semi-liquid state.

The bindings of non-Islamic Asia are represented by fine examples of Tibetan, Nepalese, Burmese, Mongolian, Siamese, Sinhalese and Batak work. There are only a few bindings from China and Japan but they are exceedingly rare and luxurious. The books from all these areas were generally made of single leaves laid on one another, but there are also many examples of parapaik books made from one long sheet folded accordion-wise. There is the palm-leaf book, the paper book and the book made from the bark of certain trees. The palm-leaves were prepared with such care that they are rigid without being brittle; some are lacquered and look as if they were made of copper, but there are also books really made of copper leaves, also lacquered, so that their weight alone indicates their composition.

Examples of all these kinds of books with their special bindings, will be found in Plates 54 to 70.



List of Bindings

FRONTISPIECE

MS 182. PERSIAN, 16th century. 349 mm. × 220 mm.

This lacquered binding appears to be later than the date (1509-10) of the manuscript and to belong probably to the middle years of the 16th century. There is a flap and the whole surface of both covers and flap is adorned with varied hunting scenes among trees and foliage. The border is in brown leather with small ornaments in gold with Chinese style S-shaped cloud forms in black. The two covers are different and the inside of each is adorned with beautiful leather filigree work.

PLATE 1

MS 811. COPTIC BINDING NO. 11, 3rd century

Two wooden boards of plane-wood (platanus). Each board is 95 mm. high, 82 mm. wide, and the thickness of the wood is 9 mm. for one board, 10 mm. for the other. (Chester Beatty Coptic bindings no. 12 and no. 10 are of the same type and design).

PLATE 2

MS 801. COPTIC BINDING NO. 1, 3rd or 4th century

There is only one wooden board of walnut (juglans). It is 226 mm. high and 132 mm. wide, the thickness of the wood being 9 mm. The inside part of the board is flat, without a recess; a small groove (2 mm. deep) is cut in the wood and runs parallel with the edge (spine-side).

PLATE 3

(a) MS 578. ARMENIAN, 17th century. 175 mm. × 130 mm.

Written in 1655 in Shosh (Ispahan). The plate shows the back cover of brown leather on very thin wooden boards with blind stamped decoration. The rosace of the design is characteristic. For further details see the Introduction. The double lined olive stamp, seen only on Armenian bindings, is also worthy of note.

(b) MS 702. SYRIAC, 8th or 9th century. 255 mm. × 165 mm.

MS. in parchment of the 8th or 9th century. Binding of thick brown leather on wooden boards, the decoration being a swastika embossed in the leather by means of a base of cord glued to the wood; the four ends of the cord pass through the wood and although hidden by the pasted end paper can be felt by passing the fingers over them.

PLATE 4

MS W. 134. GREEK, 16th century. 415 mm. × 265 mm.

The binding is in calf leather on wooden boards; the edges of the boards have a groove. This Greek manuscript is on paper and was written in 1577-78 by the scribe Josephus Doryanos in Crete in the scriptorium created by Michel Apostolos. Owing to the dimensions of this volume, only one half of the front cover has been reproduced, so that the details of the ornament may not be lost.

PLATE 5

MS W. 138. GREEK, 16th century. 191 mm. × 140 mm.

Back cover. Gospels of the 16th century. Blind stamped morocco on wooden boards. The edges of the boards have a groove. There are traces of five bosses on the binding. There are two clasps of three thongs each, but these clasps are modern.

PLATE 6

MS W. 148. SLAVONIC, 16 century. 240 mm. × 176 mm.

Slavonic Gospels of the middle of the 15th century, on parchment. The binding is of dark brown goatskin on rather thin wooden boards with a shallow groove traced without care on the edges. There are two leather clasps. The binding dates probably from the 16th century.

PLATE 7

MS W. 152. RUSSIAN, early 17th century. 323 mm. × 210 mm.

An inscription running along the foot of several of the first pages of St. Matthew's Gospel states that the manuscript was given to the Chapel of St. Basil of the Church of the Trinity by the Pokrovskij gate, 14th Sept. A.M. 7126 (A.D. 1617) at the command of the Tsar and Grand Duke Mihail Federovic. The binding is in purple velvet with ornaments in chiselled gold. The centre medallion represents the crucifixion; the four corner pieces represent the four evangelists. The gilt edges are splendidly chiselled and the clasps are master-pieces of "orfèvrerie".

PLATE 8

MS W. 153. RUSSIAN, 17th century. 302 mm. × 190 mm.

Red morocco on pasteboard boards with gilt ornamentation. History and Miracles of the Holy Ikon of our Lady of Tikhvine. As the book describes the struggle between the Russians and the Swedes in the vicinity of Novgorod and the monastery of Tikhvine was in that region, it is most likely that the binding was made in the monastery of Tikhvine and in the latter part of the 17th century or early 18th century.

PLATE 9

MS 567. ARMENIAN, 15th century. 265 mm. × 185 mm.

It is obvious that this manuscript had originally quite an ordinary blind stamped leather binding with the border and the cross on a pedestal in rope-work. Traces of this can be found in places between the fine metal decoration. Now it has grown into a splendid work of art, the jewelled silver cross, the four corner pieces with emblems of the evangelists and the decoration in round silver knobs giving it at the same time brightness and dignity. The binding has three fine clasps in coloured plaited thread with silver ends to hook on silver nails on the front cover.

PLATE 10

MS 552. ARMENIAN, 17th century. 256 mm. × 185 mm.

(a) Flap. (b) Front cover. Bible dated 1634. The wooden boards are covered in calf which is decorated by blind stamping. There is a border in rope-work all around the four sides of the cover and a central panel with a cross on a pedestal also in rope-work. The flap has a fine blind stamped design of rope-work and interlacing circles.

PLATE 11

(a) MS 557. ARMENIAN, 17th century. 150 mm. × 106 mm.

A binding in engraved silver with a crucifix in the centre of the front cover and a mounted peridot in each corner. The border is finely chiselled and the shape of the cover is noteworthy; it takes in the high headband at the head and tail of the book.

(b) ARMENIAN PRINTED BOOK, 1710. 135 mm. × 85 mm.

Although printed in Venice, the technique of this binding is Armenian in all the details. The important parts in this little silver binding are the spine and the flap which covers the fore-edge. They are both made of narrow silver rods kept together by silver hinges. This is the Byzantine way of attaching metal covers together.

PLATE 12

MS 584. ARMENIAN, 17th century. 152 mm. × 110 mm.

A very fine binding in silver-gilt filigree and semi-precious stones. Central panel with "crucifix". Two clasps of jewelled chains come from the lower cover and are attached to the front cover. The spine in metal is attached to each cover by 13 metal hinges. The flap which covers the fore-edge is also in jewelled filigree.

PLATE 13

MS 926. ETHIOPIAN, 19th century. 180 mm. × 180 mm.

Calf leather on wooden boards without a groove on the edge. The leather is neatly blind stamped; the branches of the cross end in the "ram's horns", characteristic of

Ethiopic decoration. Like all bindings of this country, the turn-ins are very broad and the headband of pleated straps of leather lies flat on the edge.

PLATE 14

MS 909. ETHIOPIC, 19th century. Binding 231 mm. × 170 mm.

Case 260 mm. × 200 mm.

Ethiopic bindings were kept in a case with straps to close them and to carry them. When the work has been carefully done, the case is in the same leather and with exactly the same decoration as the binding of the book. The case reproduced on Plate 14 is in red morocco with all the straps and knobs required; it is splendidly blind stamped. These Ethiopic cases are getting quite rare, as many libraries have unfortunately discarded them.

PLATE 15

MS 1465. NORTH AFRICAN, 14th century. 265 mm. × 194 mm.

One of two volumes, the bindings being exactly alike, parts of a Qur'an, dated 1350. The cover and flap are of very shiny brown goatskin. The central round medallion is terminated with eight half circles, finely blind stamped and brightened up by gold dots. There is a border of rope-tooling and delicate cusped corner pieces. The flap of both volumes has the same medallion as the cover but with ten half-circles instead of eight. There are doublures of thin tan leather embossed with a rather angular design, the same in both volumes.

PLATE 16

MS 1448. NORTH AFRICAN, 14th or 15th century. 216 mm. × 160 mm.

Back cover and flap.

Portions of the Qur'an (13th cent.); the binding in dark goatskin. There is a large medallion with central circle and twelve half-circles, cusped corner pieces and border with rope-tooling. The decoration is blind stamped and gold dots brighten the whole. The flap is covered with an all-over design of rope-tooling and gold dots. The doublures of thin tan leather are embossed with an interesting design based on a five-leafed flower.

PLATE 17

UNNUMBERED SEPARATE BINDING. NORTH AFRICAN, late 14th century.

262 mm. × 190 mm.

The binding is in brown goatskin with a design of all-over interlace, the strapwork being on a blind tooled ground, and the border being a clever interlacing. The whole effect is enlivened by gold dots. The flap has an all-over pattern resembling the border and bears a resemblance to the flap of Plate 16. The doublures are of thin tan leather embossed with an arabesque design.

PLATE 18

MS 3083. EGYPTIAN, 14th century. 265 mm. × 180 mm.

The binding is in brown goatskin and has a round medallion with long pendants, the centre of the medallion being filled with rope-work. The frame of the design has parallel lines, some gold, some goffered and a narrow border of S-shaped stamps in gold. The outer frame is made of a small border, blind stamped, which is only faintly visible in the reproduction. The tool used for this purpose is heart shaped, the inside part of which is ornamented with a kind of palmette. The goffered circle of the medallion and the two goffered lines of the frame used to be filled with dark blue bookbinder's wax. This has disappeared but has left a glossy and bluish shine. The covers are lined with embossed thin tan leather, the design of which is a fine arabesque. The manuscript contained in this binding is dated 1414 and comes from Damascus, but it does not appear to be the original manuscript for which this binding was made.

PLATE 19

MS 4169. EGYPTIAN, 14th century. 532 mm. × 315 mm.

A fine calligraphic copy of the 14th century in a very fine contemporary goatskin binding, very slightly grained; in the centre a well constructed mandorla with rope-tooling partly gilt and partly with blue pigment. The border consists in three gold lines and two blue ones with a small border of gilt rope-tooling and rope-tooling in the four corners. Two blind stamped borders, the one rather broad, the other narrow, make a frame around it. The doublures are of embossed dark tan thin leather. The blue pigment which is dark blue bookbinder's wax has not survived everywhere.

PLATE 20

MS 4168. EGYPTIAN, 15th century. 405 mm. × 295 mm.

A splendid manuscript written for the Mameluke Sultan Kait bey, (A.D. 1468-95). Goatskin. Large mandorla, the centre of which is divided geometrically. All around the centre of the mandorla there is a gilt line of S-shaped tools. There are also two ovals and a succession of curves in blue pigment. This pigment is used also to fill in some of the spaces in the centre of the mandorla. There are corner pieces repeating the decoration of the mandorla. A gilt line of S-shaped tools as well as two blue lines and a gilt one form the border which was completed originally by a design partly gilt, partly goffered; unfortunately this is partly destroyed, the binding having been slightly restored. The flap shows a design very similar to one half of the mandorla. The corners are similar to those of the exterior and the border is complete, partly gilt, partly blind stamped. The filling in of the small compartments in the centre of the mandorla with blue pigment alternates with little gold dots. Originally all the blue parts of the decoration were in dark blue bookbinder's wax, but it did not remain everywhere and in some parts some blue colour has been put in to replace it.

PLATE 21

MS 1507. EGYPTIAN, *circa* 1442. 600 mm. × 400 mm.

A large Qur'an destined for the pulpit of a mosque. Exterior of dark goatskin, a large and beautiful binding in the geometrical style. Interlacing of gold lines based on two ten-pointed stars, the spaces in between being ornamented with blind stamped and gold dots, a narrow border of gilt S-shaped tools, a broader one blind stamped and carefully divided into rectangles encircled by gold fillets. There is a narrow blind stamped border on top and at the bottom of the central design. The general aspect merits admiration for the perfect balance of the design.

PLATE 22

MS 1507. EGYPTIAN, *circa* 1442. 600 mm. × 400 mm.

The interior of the preceding binding in dark goatskin. There is a fine medallion with pendants in the centre. The outline is made of S-shaped tools and of a succession of semi-circles. The central circle is in leather filigree on a ground of pink silk. The two small parts of the pendants are also in leather filigree on pink silk. The end parts of the pendants are in leather filigree on cream silk. The lines are gilt; some parts are painted a pale blue. The design of the central circle is based on a clever combination of the base of the triangle growing into an ornament with six divisions. The small corner pieces and the central medallion are in leather filigree on a base of pink silk, one part being painted blue. Although of a very different kind of ornamentation, it is as handsome as the exterior of the binding.

PLATE 23

MS 1508. EGYPTIAN, 1480. 795 mm. × 550 mm.

The flap is 165 mm. wide at the top and bottom and 268 mm. wide at the middle. A very large binding of a Qur'an to be put on a lectern in a mosque. It belonged to the Sultan Kait bey. Exterior; dark brown goatskin, a large mandorla with two pendant escutcheons—a very fine design of curves hand tooled and gilt with a fine brush and liquid gold. The background is covered with very small blind stamped circles with a dot in the middle. Corner pieces correspond with the design and the technique of the mandorla. A border of two broad rectangles and a broad corner piece go all around the front and back covers. Two narrow borders of interlacing and S-shaped tools are partly gilt, partly blind stamped, as are also the broad rectangles. The flap has the same broad border as the two covers and a medallion and corner pieces of the same style and technique as the mandorla of the covers.

PLATE 24

MS 1508. EGYPTIAN, 1480. 795 mm. × 550 mm.

The flap is 165 mm. wide at the top and bottom and 268 mm. wide at the middle. Interior of the previous binding, dark brown leather; the large centre medallion is a

circle with long pendants. It is ornamented with interlacing both blind stamped and gilt (with the brush and liquid gold); the background is made of very small circles with a dot in the middle. The border and the corner pieces have a design based on the same elements. The border and the corner pieces of the flap are similar to those of the interior of the covers, and a fine circular medallion completes the decoration.

PLATE 25

MS 1600. WEST AFRICAN, 18th or 19th century.

A double case of which the inner one is 105 mm. × 110 mm., the outer one 120 mm. × 125 mm.

This is a very fine example of a Qur'an in single leaves, unsewn and put between boards in a case; the whole in an outer case with straps to hang it or carry it. All the different parts are in goatskin of the kind the modern binder calls "niger" morocco. The boards of the manuscript and the outside case are in red leather with the same kind of decoration. The background is covered with small linear punches, and the design which is a bit prominent is brown (probably painted that colour). The double case which protects the manuscript is in yellow goatskin with ornaments painted in ink, and pale green and crimson colour. The Qur'ans in single leaves or quires unsewn were generally written by students in the mosques where they were studying. A simple cover of cardboard on both sides kept them together and they were put in a case with straps. They were generally without any pretensions to beauty. This one is so elaborate, with its leather cover in a double case within another case with straps, that it is quite an outstanding type.

PLATE 26

MS 5282. PERSIAN, 1435. 350 mm. × 265 mm.

Brown goatskin. The whole surface of the front cover is ornamented with blind stamping of very small tools which make an intricate and delicate pattern of leaves and flowers. The outlines of the central mandorla and of the corner pieces are in gold, so are the two very narrow borders of interlacing and the parallel lines of the borders. One of the blind stamped borders has a design of leaves and flowers; the other one has a very complicated geometrical design. The design of the flap is based on exactly the same ornament as the front cover. Gratzl in his description of Persian bookbinding in the 15th century (see *A Survey of Persian Art* p. 1978 and Plates 954 and 955) says of this binding that it required 550,000 blind stamps and 43,000 gold stamps and must have taken a good craftsman about two years.

PLATE 27

MS 5282. PERSIAN, 1435. 350 mm. × 265 mm.

Interior of the binding reproduced on Plate 26. The mandorla in the centre and the

corner pieces are in leather filigree, partly on a gold background and partly on a blue one. The gold background is pure gold leaf. Very small parts have a green background. The border is made of the same gold lines and narrow gold interlacing as on the exterior. There is also one blind stamped border of a complicated geometrical design.

The flap has a very elaborate design of leather filigree on both blue and gold backgrounds. The hinge covering the fore-edge is also decorated with two small mandorlas of leather filigree and narrow borders of interlacing in gold.

PLATE 28

MS 173. PERSIAN, 1496. 207 mm. × 117 mm.

(a) Interior. The doublures consist of a rectangular panel filled with a design in two tints of gold of rows of quatrefoil work, enclosed within a border of elongated slightly sunk panels containing delicate leather filigree on a lapis ground.

(b) Exterior of both front and back covers and flap in red goatskin. A central medallion with two pendants and corner pieces are in very thin darker red leather carefully applied. The medallion and corner pieces are richly gilt, the technique adopted being a very thin pen to fill in the foliage scroll work in gold of the ornament and the use of very small tools made of little circles. The flap has a similar decoration of dark red leather on a brighter background.

PLATE 29

MS 232. PERSIAN, 1517. 250 mm. × 170 mm.

Back cover. The handsome lacquered cover is adorned with a series of gold and black scrolls and flowers on a light brown ground. A medallion in the centre, four small corner pieces and a narrow border are in black with gold ornament. Four pheasant-like birds in black and gold are placed in an effective circular design. This binding though lacquered has a flap with very nearly the same decoration as the cover.

PLATE 30

MS 163. PERSIAN, 1485. 255 mm. × 170 mm.

Interior. The doublures are of red leather with an eight-leaf central medallion (with a double pendant at either end) and corner pieces; these have ornaments of gold foliage scrolls on a sunk lapis ground. There is an outer border of similar design, the elongated panels being on a lapis ground, the little round panels on a green ground; the smallest parts of the pendants are also on a green ground.

The doublure of the flap is similar in technique and in design to the doublures of the covers.

The exterior is a very elaborate binding with ornaments in gilt leather.

PLATE 31

MS 331. PERSIAN, 1478. 245 mm. × 165 mm.

Back cover. Dark brown goatskin—central medallion and the four corner pieces are sunk panels, the ground being gold, the design of animals and flowers in the natural colour of the leather. There is a narrow border of elongated shallow sunk panels with a floral design on a gold ground. There are two lionesses in the central panel and two birds flying (geese?) in each corner piece.

The flap being of the same kind of decoration as the cover, has a medallion with a lioness and the corner pieces have each a goose and a hare. The animals in the central medallion of the front cover are two winged horses.

PLATE 32

MS 331. PERSIAN, 1478. 245 mm. × 165 mm.

Interior of the preceding binding. Dark tan coloured leather. Large medallion in the shape of a mandorla in the centre and corner pieces in delicate leather filigree. The central part of the mandorla is leather filigree of the same colour as the doublure on a lapis ground. The border of the mandorla is in gold with an ornament of foliage. The centres of the little leaves and flowers are painted a cream colour. The quatrefoil in the centre is outlined in gold.

The flap has exactly the same decoration as the doublure.

PLATE 33

MS 160. PERSIAN, 1480. 250 mm. × 155 mm.

Lacquer binding on papier mâché, probably of the mid-16th century. The designs on the front and back boards are different. This is the reproduction of the back cover. The design is in gold on a dark green ground, with a gold sky and little pink flowers. A bear is climbing a tree at the foot of which is another bear. A lion is devouring a deer and there are monkeys and other animals.

PLATE 34

MS 188. PERSIAN, 16th century. 267 mm. × 180 mm.

The fine lacquered cover has a central cusped medallion with pendants, with floral sprays in gold on a red ground within a rectangular panel containing a design of vine leaves and fruit in gold on a black ground. The borders are composed of elongated panels which contain in an elegant script traditional Arabic sayings on the greatness and virtue of the Qur'an. This seems to indicate that the covers were intended originally to enclose a Qur'an.

PLATE 35

MS 1534. ARABIC TEXT, 1573-74, PERSIAN BINDING. 360 mm. × 235 mm.

Interior of a binding in dark brown leather with sunk panels in gold. This interior has



a rectangular middle piece with a sunk panel in gold, ornamented with flowers and cloud scrolls. The centre medallion and the corner pieces of this rectangle are in extremely delicate leather filigree on a lapis ground. There are two borders, one with elongated sunk panels in gold, the other with fine panels of leather filigree on a lapis ground.

PLATE 36

MS 1545. PERSIAN, early 16th century. 465 mm. × 300 mm.

Exterior. Brown leather with a large rectangular sunk panel in gold block stamped with two impressions of the stamp. The join is visible in the middle. There is a broad border with elongated sunk panels in gold with script and small quatrefoil sunk gold panels with a little raised flower. A narrow horizontal border on top and at the bottom has also gold sunk panels.

PLATE 37

MS 1545. PERSIAN, early 16th century. 465 mm. × 300 mm.

Interior of the preceding binding. The central rectangle is a sunk panel in gold with raised ornament in gold. A large medallion (mandorla form with pendants) and corner pieces are at the same level as the rest of the binding. They are very delicately ornamented with gold paper filigree on a background of lapis, pale green, black and orange. The border consists of elongated panels of gold paper filigree on lapis ground alternating with small quatrefoil panels also of gold paper filigree on red and pale green grounds.

PLATE 38

MS 237. PERSIAN, 1590. 255 mm. × 160 mm.

Back cover. Very handsome *sikhtah* cover of black leather with a sunk panel and panelled border enclosing a floral and cloud scroll design in gold on a gold ground. The central panel is further embellished with a central medallion with two pendants and corners containing floral ornaments. Both ground and ornament of these are executed in a paler tint of gold. The front and back covers are alike. The interior of this binding is a splendid leather filigree.

PLATE 39

MS 247. PERSIAN, 1585. 290 mm. × 180 mm.

Back cover and flap. Rectangular sunk panel in tan coloured leather, the ornamentation of flowers and cloud scrolls being in gold. There is a central mandorla with pendants and corner pieces in gold with ornaments in gold. A border of dark brown leather has elongated sunk panels in gold with gold ornaments. The flap has the same decoration as the cover.

PLATE 40

SMALL QUR'AN BOXES

The dimensions vary between 45 mm. and 56 mm. across the centre line. Three of them are empty: the jewelled one and the two enamelled ones. The metal box with gold inlay has a delightful little Qur'an inside. The brown and gold one on the right hand side at the bottom is not a box but a very fine small bound Qur'an.

PLATE 41

MS 401. TURKISH, 1478. 174 mm. × 123 mm.

(a) Interior. Very dark brown leather with mandorla and corner pieces of lighter brown leather filigree, partly on a gold ground and partly on a lapis ground. There is a border of gold fillets and very narrow gold and blind stamped ornaments. The flap has the same border and a design of quatrefoils of brown leather filigree on a gold and lapis ground. The technique of this binding is so perfect that it is quite possible that this manuscript, written in a Southern Turkish dialect, was bound by one of those first Persian bookbinders brought over to Turkey.

(b) Back cover and flap. Brown goatskin. The centre medallion with its pendants and the corner pieces are sunk panels with very delicate raised floral ornaments. The flap is a sunk panel with raised floral ornaments.

PLATE 42

MS 4224. TURKISH, 17th century. 262 mm. × 150 mm.

Back cover and flap. Fine red morocco; a centre medallion with pendants and corner pieces in sunk panels. The floral decoration is dark brown on a gold ground. There is one rope-interlacing border in gold as well as gilt fillets. The flap corresponds with the cover both in design and technique. There is a very pretty floral design in gold on each of the three edges of the manuscript.

The interior of this binding in beautiful red morocco has a very modest decoration, the shape of the medallion and corner pieces of the exterior being outlined here in gold. The technique is exactly the same as that used by our modern finishers—heated gouges on gold leaf.

PLATE 43

MS 4226. TURKISH, 17th century. 292 mm. × 220 mm.

Back cover and flap. Lightish brown leather; rectangular large panel with an oval centre. The floral decoration of the whole is partly red, partly blue on a gold ground. The hinge of the flap has an inscription in red on a gold ground and a small dark ornament on a gold ground.



PLATE 44

MS 4230. TURKISH, 1767-68. 375 mm. × 210 mm.

Back cover and flap. Dark reddish brown leather with sunk panels consisting of an oval medallion with pendants, corner pieces and border. The ground of the sunk panels as well as the floral decoration is in gold. The curves of the Chinese cloud ornaments are left the colour of the leather. The sunk panel of the border is interrupted by four round little medallions on the vertical sides and by two on the horizontal sides. They are left at the same level as the board of the binding. The flap is the same as the cover, both in technique and design. The hinge of the flap has a pattern of quatrefoils and very small six-leaved flowers between two borders of nicely curved lines. The three edges of the manuscript have a very nice floral design in gold, corresponding to the border in gold and silver of the title page. The inside of the cover is a doublure in red morocco with a design tooled in gold and representing exactly the shape of the different sunk panels and sunk border. On this doublure the area corresponding to the sunk panels of the exterior is sprinkled with gold. It makes a very rich although simple decoration. Turkish bookbinders of the 18th century were probably the first to sprinkle leather with gold, although of course gold-sprinkled paper has been used for many centuries both in Persia and in Turkey.

PLATE 45

MS 4231. TURKISH, 1778. 230 mm. × 145 mm.

Back cover and flap. Reddish dark brown leather with sunk panels of mandorla, corner pieces and border. The raised floral decoration is painted gold. The sunk panel border is outlined by gold fillets and a narrow line of S-shaped tools in gold.

The flap corresponds exactly with the cover. The three edges of the manuscript have a very delicate floral design in gold. The interior of this binding has a doublure of very nice red morocco. The shape of the mandorla is outlined by a blue line between two gold ones. The inside part of the mandorla has a floral ornament in very narrow blind stamped curved lines. The border of narrow gold ornament and golden fillets is exactly the same as on the exterior. It is to be noted that the blue lines in this binding are painted blue and are not bookbinder's wax, as mentioned in the case of some of the bindings of an earlier period.

PLATE 46

MS 413. TURKISH, 18th century. 384 mm. × 260 mm.

Exterior. Reddish brown leather with a large rectangular panel and broad border. The oval medallion with pendants and the corner pieces are sunk panels with gold ground. The raised decoration is of the natural colour of the leather. The sunk panel of the border is interrupted by small rosaces with gold centres at the same level as the binding,

four on the long sides and two on the short sides. This 18th century binding is on a manuscript dated 1578.

PLATE 47

MS 413. TURKISH, 18th century. 384 mm. × 260 mm.

Interior of the preceding binding. The whole surface is richly decorated with two different colours of gold. The raised ornaments of the medallion and corner pieces are of a brilliant reddish gold. The splendid design of curves, leaves and flowers covering all the rest is of a pale lemon gold.

PLATE 48

MS 1580. TURKISH, 1805. 180 mm. × 115 mm.

(a) Interior. The doublure and the interior of the flap are in red leather splendidly tooled. The oval medallion with pendants and the corner pieces are in olive green mosaic. The intricate design of curves and scrolls was made with very well cut tools, some being plain gold, while others are rendered less massive by having parallel lines filling the shape of the tool without being what in heraldry is called "azuré". Small silver dots are spread everywhere between the scrolls. The hinge of the flap has the same decoration as the interior and the exterior. It is noteworthy that the fly-leaves are of the same red leather as the doublure, and have the same decoration. It is a splendid binding with all the luxurious details which can now be seen only in the best bindings from England and France, where the result is not always as good as in this small Turkish Qur'an dated 1805.

(b) Front and back cover and flap. Rectangular sunk panel, the decoration being red on a gold ground. The deep sunk border is interrupted by ovals of red leather with gold punches. The deep compartments have ornaments in red on a gold ground. There is one gilt border around the rectangular panel and one on the outside border. The flap corresponds exactly with the cover. The hinge of the flap has two lines of ornamental scrolls and one line with little gilt punches and small curves.

PLATE 49

MS 1578. TURKISH, 19th century. 166 mm. × 100 mm.

A case of chased silver with a central design of white and blue enamel on a chased ground in a panel with dark blue and green corner pieces. The border is also chased with ivory plaques (having a gold fleuron with a silver centre) alternating with a light blue and green quatrefoil design.

The flap, also of chased silver, has three stars in blue, white and gold and a crescent of white enamel with decoration in blue and gold on a ground of scrolls in gold and dark metal. The interior of the cover has a centre arabesque with crescents and stars above and below. The two side borders are of oxidised and plain silver on a silver gilt ground.

PLATE 50

MS 1581. TURKISH, 1806. 285 mm. × 185 mm.

Back cover and flap. Brown leather with large central rectangular panel and broad border. The oval medallion with pendants and the corner pieces are sunk panels with a gold ground—the raised decoration being red. The border is also a sunk panel with gold ground and here the decoration is brown. The sunk panel of the border is interrupted by rosettes adorned with gold tooling and small silver dots. The edges of the manuscript have a fine gold decoration of curves like flames.

PLATE 51

MS 3. INDIAN, 17th century. 443 mm. × 285 mm.

Back cover. The outside of each cover has a central panel of tooled leather, richly gilt. The design, which is similar in each case, represents trees, animals and birds; in the foreground a lion has just slain a large mountain goat, while a little higher up on the left a lioness looks at a wild boar galloping away in terror. Among the other animals are deer and jackals. A crane is wading through a pond at the bottom, while at the top, among clouds represented in the traditional manner borrowed from the Chinese, there is a graceful flight of three cranes. Around this central panel is a border composed of six sunken panels, filled in with stamps and gilded leather, and four small quatrefoils also of stamped leather with a dark brown design on a gold background.

The signature of the binder: Muhammad Zaman 'Abbasi, in gold filigree leather on an orange ground, is on a quatrefoil in the border of the decoration of the inside of the right-hand cover. This binding contains the famous Akbar-Namah—the life of the Emperor Akbar.

PLATE 52

MS 1537. INDIAN, 16th or 17th century. 338 mm. × 215 mm.

A fine lacquer binding with a central panel in a symmetrical design of gold bands with coloured flowers, a centre motif and flowered corner pieces, all within four borders of gold design on alternate red and black grounds.

PLATE 53

MS 22. INDIAN, 1826. 352 mm. × 267 mm.

A red velvet binding thickly encrusted with gold and silver embroidery. In the centre is the monogram of George IV, King of England, and a crown embroidered in gold and red silk thread. At the corners are the emblems of the British Isles and there is a well constructed border of rose, thistle and shamrock. This manuscript, which was written in Agra in 1629, was sent by the Mughal Emperor as a gift to the "King of England", (i.e. Charles I) in 1638, and presented, freshly bound, by George IV in 1826 to Fath 'Ali Shah, King of Persia.

PLATE 54

SINHALESE, 18th century. 633 mm. × 61 mm.

Two wooden covers of a Sinhalese manuscript on palm leaves.

(a) Interior of the covers. Stupas and figures painted in the colours traditional in Ceylon in the 18th century both for manuscripts and general decoration, bright red, yellow and a small proportion of dark olive green.

(b) Exterior of the covers. Very fine repoussé silver on the wooden boards. The central circle is a complicated design of interlaced birds forming a kind of swastika. The whole of the decoration is a very good composition of curves and scrolls. There are two birds interlaced on each side of the silver bosses for the silver pegs and at the end. The border is a characteristic Sinhalese design of the period.

(See Dr. Ananda K. Coomaraswamy: *Mediaeval Sinhalese Art*, Essex House Press, 1908).

PLATE 55

INDIAN (Jain). (a) 281 mm. × 75 mm. (b) 281 mm. × 135 mm.

The shape of this binding is very peculiar, the loose leaves of the manuscript being placed between silver covers which are only ten millimetres apart, and are made of one single piece curved to form a container, of which one side is much wider than the other. The decoration of the embossed silver in (a) represents the eight auspicious objects and in (b) the fourteen dreams of the Rānī Trisālā. Jain bindings are exceedingly rare.

PLATE 56

INDIAN (Jain), 16th century. (a) 281 mm. × 145 mm. (b) 281 mm. × 80 mm.

An embroidered binding. This binding has the same characteristics as the preceding one, having the same shape and decoration.

PLATE 57

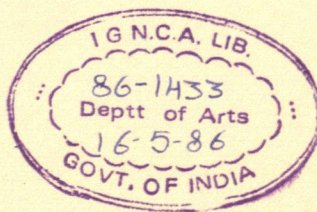
NEPALESE. 364 mm. × 100 mm.

Embossed brass-copper over wood panels. The decoration is of scrolls with an eight-petalled flower in the centre. The single leaves, which are of thick paper, are kept together by two copper pegs.

PLATE 58

NEPALESE, 17th century. 323 mm. × 95 mm.

Inside of the wooden covers of a paper manuscript written with gold letters on a black ground and containing many paintings. The colophon of the manuscript gives the date: Samvat 785 which corresponds to A.D. 1665. The paintings on the wooden covers are contemporary with the manuscript and represent Avalokitesvara. This manuscript is



referred to in Dr. E. J. Thomas's *History of Buddhist Thought* (Kegan Paul, 1933) where two of the illustrations are reproduced.

PLATE 59

THREE BURMESE MANUSCRIPTS.

(a) 550 mm. × 60 mm.

Carved ivory boards with two brass clasps; each of the boards has a long panel in the centre and four round ones. The cover reproduced shows the Parinirvana or death of the Buddha. He is shown on his couch under the twin sal trees in the park of the Malla princes at Kusinara, between the adoring figures of his two chief disciples Sāriputta and Moggallāna; the former holds a lotus between his joined palms at the head of the Buddha.

(b) 489 mm. × 92 mm.

Gold lacquer on wooden boards, the covers of a ritual Kammavāca, containing the words of the Buddhist ordination service. There is a border of small circles of white glass and semi-circles made of small circles of green glass.

(c) 542 mm. × 93 mm.

Gold lacquer on wooden boards with borders of raised running scroll design, between bands with circles of green and white glass. There are three centre medallions and half circles at each end. The medallions and half circles have red stones at their centres. The leaves of the manuscript, a ritual Kammavāca, are ivory with a black script in "square Pali", their ends being ornamented in gold.

PLATE 60

THREE SIAMESE MANUSCRIPTS

(a) MS 1332, early 19th century. 570 mm. × 56 mm.

A binding for a palm-leaf manuscript of wooden boards lacquered black on the outside surface and red on the inside. The design of birds and flowers in red and gold paint on the ground of black lacquer shows marked Chinese influence. Both boards carry identical designs.

(b) MS 1322. 19th century. 678 mm. × 136 mm.

A folding book of Siamese made khōi paper. The binding is of khōi paper with raised strip reinforcement at the edges. Both covers bear an identical formal floral design in gold paint on a dark red varnished lacquer ground.

(c) MS 1301, dated 1816. 302 mm. × 123 mm.

A binding of boards decorated with an overall formal floral design in mosaic of red,

white, green and gold glass. The manuscript is a court treatise on the qualities of the elephant in religion and magic. It contains many splendid illustrations of elephants, and is dated in a colophon: Chulasakarat 1178, corresponding to A.D. 1816.

PLATE 61

BATAK, 19th century

Batak books are written on the inner bark of the agalloche-tree which is quite common in Sumatra. They are folded accordion-wise and written on both sides.

(a) MS 1106, 19th century. 120 mm. × 90 mm.

This is a type of Batak book, with boards of carved wood. The decoration of the carved wood bindings of Batak books is always more or less the same style.

(b) MS 1102, 19th century

A very good example of the typical Batak book. The text is pasted at each end to two wooden boards, the lower one is 250 mm. × 140 mm., the top one has a nicely curved line left and right, the measurement of the central line is 295 mm. The boards keep the book carefully shut by means of two plaited bands made of split rattan. Two long strings made of the fibre of sugar-palm allow it to be hung or carried.

PLATE 62

MONGOLIAN. 555 mm. × 176 mm.

The inside of the two boards of a blockprint book. The first board has open-work carved ornament on a red ground. Four figures, probably the guardians of heaven, are painted on a black background. The second board has a central panel with five lines of text in relief and gilt on a background painted dark green. The frame is gilt and carved in open-work. Both boards have a little curtain of orange silk.

PLATE 63

TIBETAN

Tibetan books are made of loose leaves of tough paper resistant to moisture and vermin. The leaves are laid on one another, then wrapped in a piece of silk or cloth and put between two wooden boards. The whole is kept together by a strap or leather girdle. An abbreviated title (or reference letter in the case of works running into several volumes) is written on a piece of cloth or paper which hangs out of the end of the book.

(a) 682 mm. × 188 mm.

A carved wooden board illustrating the Buddhas of the Three Times: Maitreya (Loving Kindness) on the left, making the gesture of preaching, Śākyamuni (Sage of the Śākya clan) in the centre, making the gesture of calling the earth to witness, Dīpaṅkara (Light-maker) on the right, making the gesture of dauntlessness.

(b) 682 mm. × 188 mm.

A board with a bevelled border, lacquered red. There is a central panel in black with three carved medallions of bird and scroll designs in gold.

PLATE 64

TIBETAN. 725 mm. × 281 mm.

A splendidly carved board, illustrating the Buddhas of the Three Times, Maitreya on the left, Dīpaṅkara in the centre, and Śākyamuni on the right. Each of those three main Buddhas is surrounded by an entourage of ten Buddha-manifestations.

PLATE 65

TIBETAN

(a) 335 mm. × 122 mm.

Two sides of one board. The exterior is in carved wood, illustrating Śākyamuni in the centre, with Mañjuśrī on the left and Avalokiteśvara on the right. The intervening spaces are decorated with scrolls.

(b) 675 mm. × 201 mm.

A very finely carved wooden board with scrolls and birds and animals as background for the set of the Five Buddhas (Pañcatathāgata).

(Central) Buddha Vairocana ("Brilliant"), making the gesture of preaching, and seated on a throne supported by lions.

(Outer left) Buddha Akshobhya ("Imperturbable"), making the gesture of calling the earth to witness, and seated on a throne supported by elephants.

(Inner left) Buddha Ratnasambhava ("Jewel Born"), making the gesture of giving, and seated on a throne supported by horses.

(Inner right) Buddha Amitābha ("Boundless Light"), making the gesture of meditation, and seated on a throne supported by peacocks.

(Outer right) Buddha Amoghasiddhi ("Infallible Success"), making the gesture of dauntlessness, and seated on a throne supported by harpies.

(Concerning this set of Five Buddhas, see D. L. Snellgrove; *Buddhist Himālaya*, Bruno Cassirer, Oxford 1957, pp. 64-67).

PLATE 66

CHINESE, 16th century. 500 mm. × 295 mm.

A binding in silk of "Chuan" (or fascicule) 806 of book 803 of the Yung Lo Ta Tien, the famous Chinese encyclopedia first written between A.D. 1403 and 1408 during the reign of the Emperor Yung Lo and copied in the 16th century. The small yellow square in the right hand corner indicates that it belonged to the imperial library.

PLATE 67

CHINESE JADE BOOK. Each cover 147 mm. × 100 mm.

Front and back covers of a chiselled dark jade book. The title on the front cover has the inscription “commemorative chiselled stela of the pagoda of the seven Buddhas”. On the back cover there is a small medallion with a stylised ideogram representing “Long Life”.

PLATE 68

CHINESE JADE BOOK. 18th century. 228 mm. × 146 mm.

Back cover. The decoration is in gold on a blue enamel background. The book is dated 1751.

PLATE 69

JAPANESE CABINET, 18th century. 255 mm. high × 97 mm. wide × 275 mm. deep. Lacquer with cloisonné decoration. It contains the “Genji Monogatari” or Tales of Genji in 54 fascicules in six drawers.

PLATE 70

JAPANESE, 18th century. 235 mm. × 168 mm.

Two fascicules of the Tales of Genji. They are sewn and pasted and then covered with beautiful silk.



PLATES



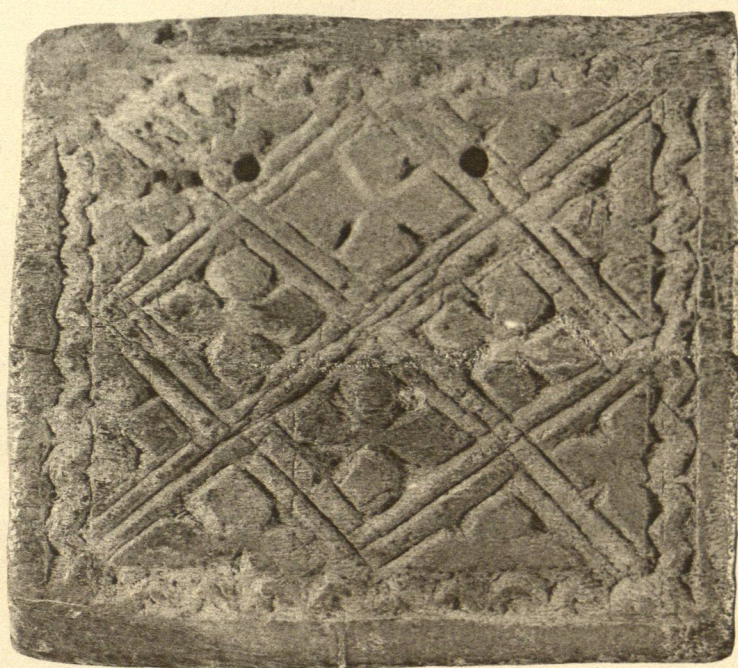
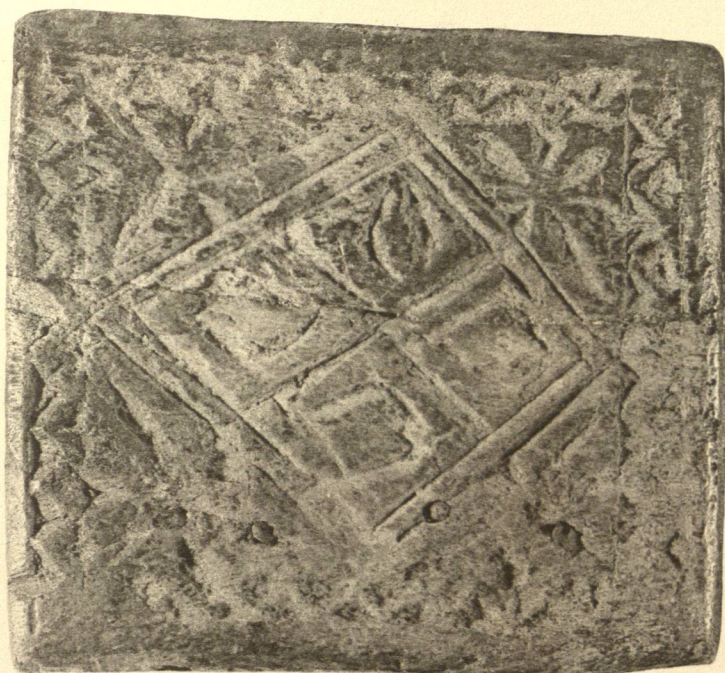
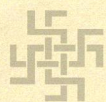


Plate 1 MS 8II. COPTIC BINDING NO. II, 3rd century



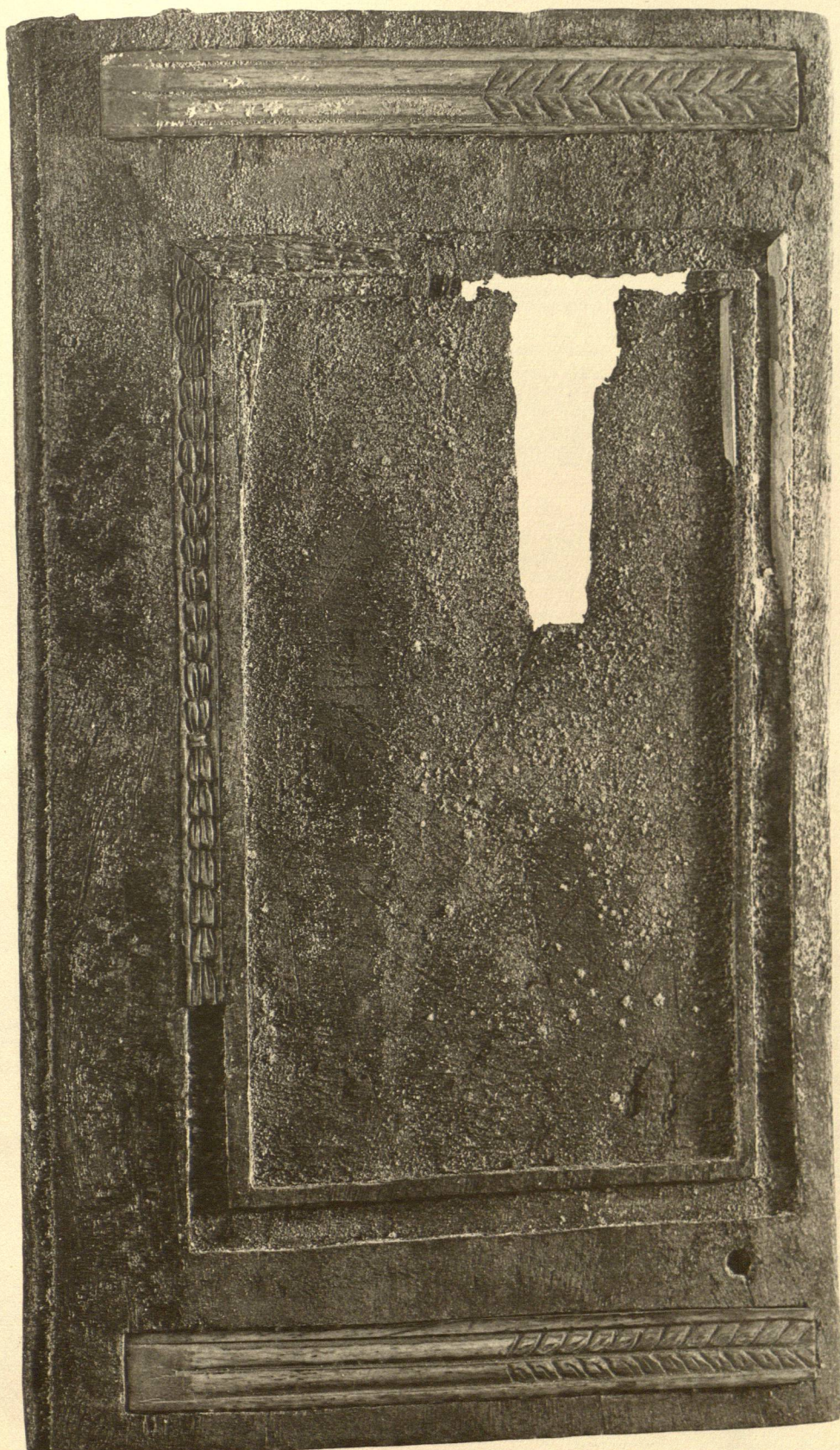


Plate 2 MS 801. COPTIC BINDING NO. 3, 3rd or 4th century



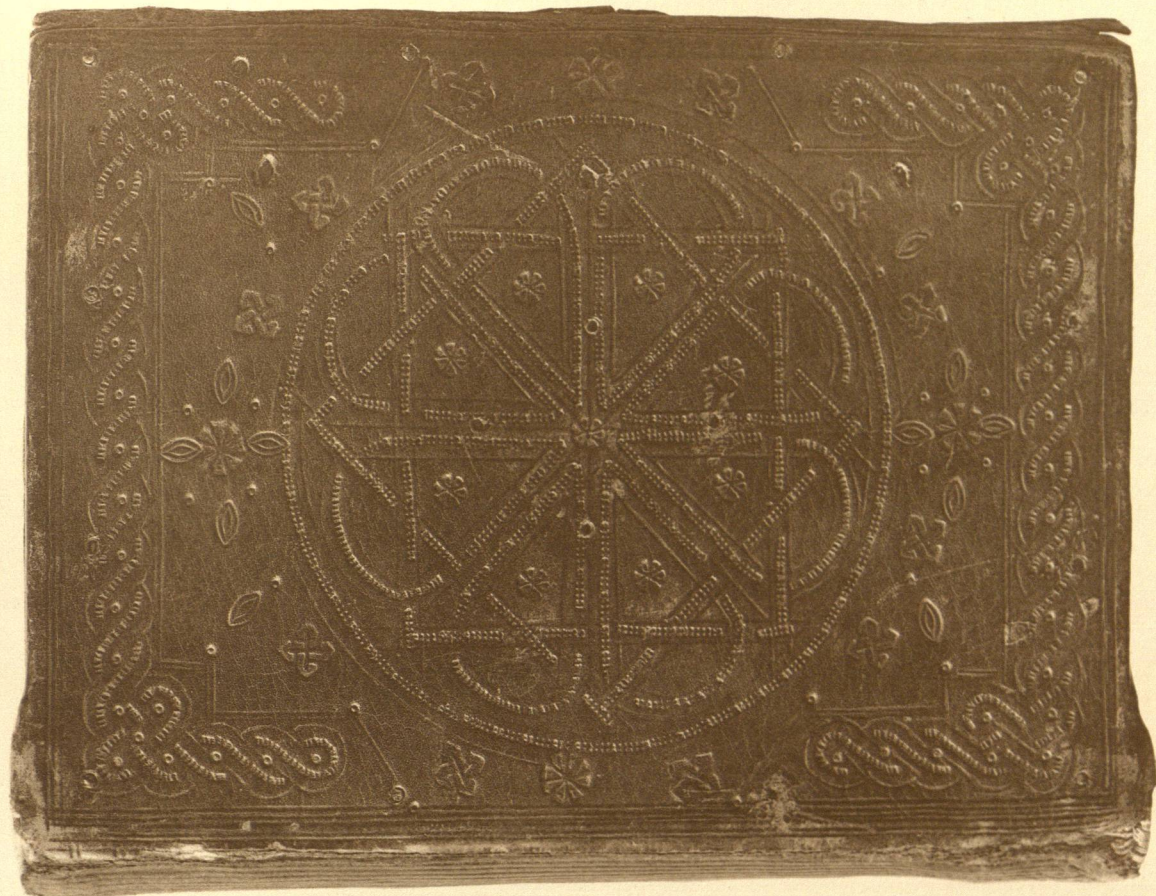


Plate 3 (a) MS 578. ARMENIAN, 17th century
 (b) MS 702. SYRIAC, 8th or 9th century

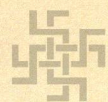




Plate 4 MS W. 134. GREEK, 16th century



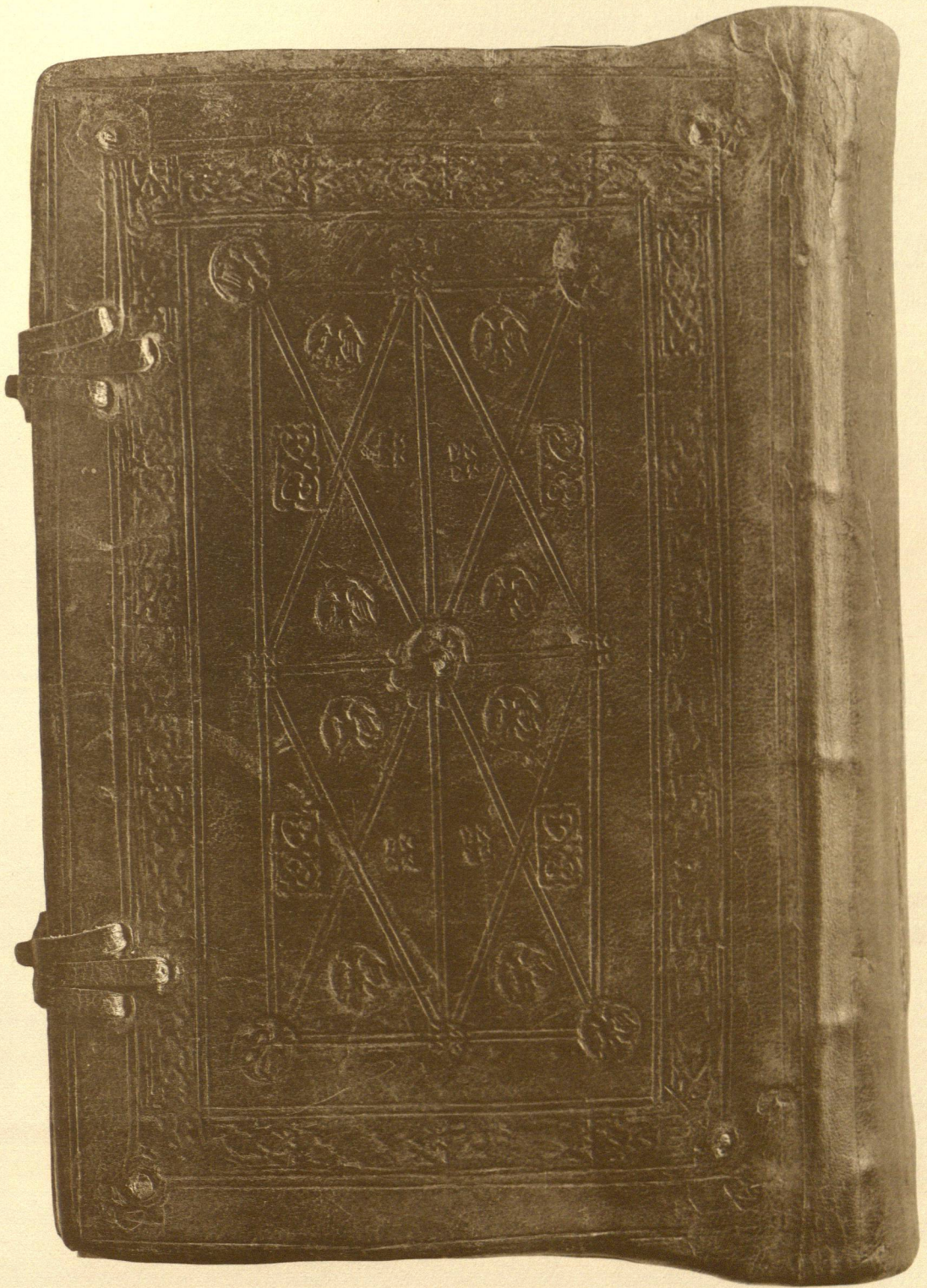


Plate 5 MS W. 138. GREEK, 16th century

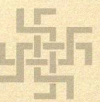




Plate 6 MS W. 148. SLAVONIC, 16th century



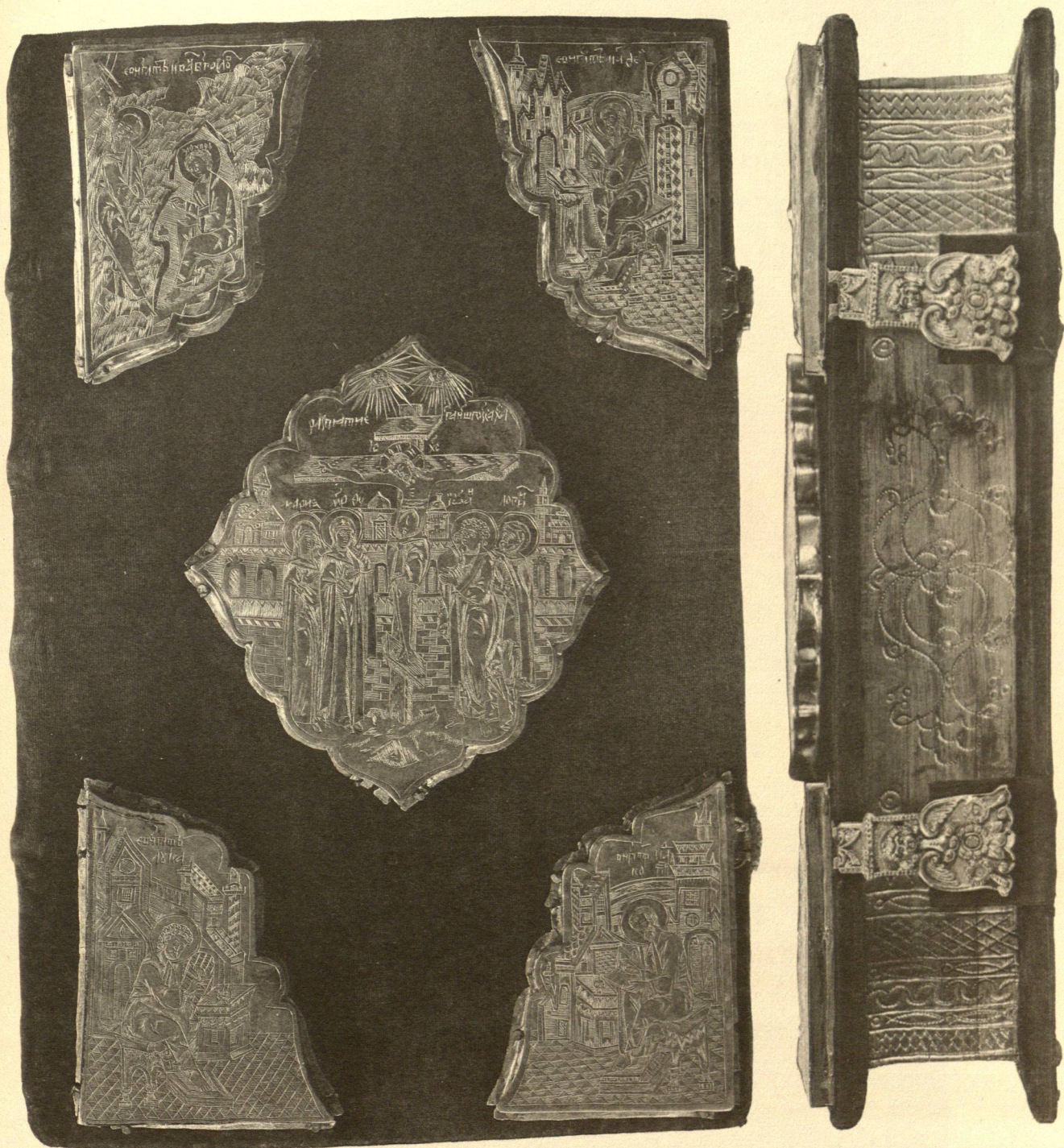


Plate 7 MS W. 152. RUSSIAN, early 17th century





Plate 8 MS W. 153. RUSSIAN, 17th century

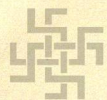




Plate 9 MS 567. ARMENIAN, 15th century

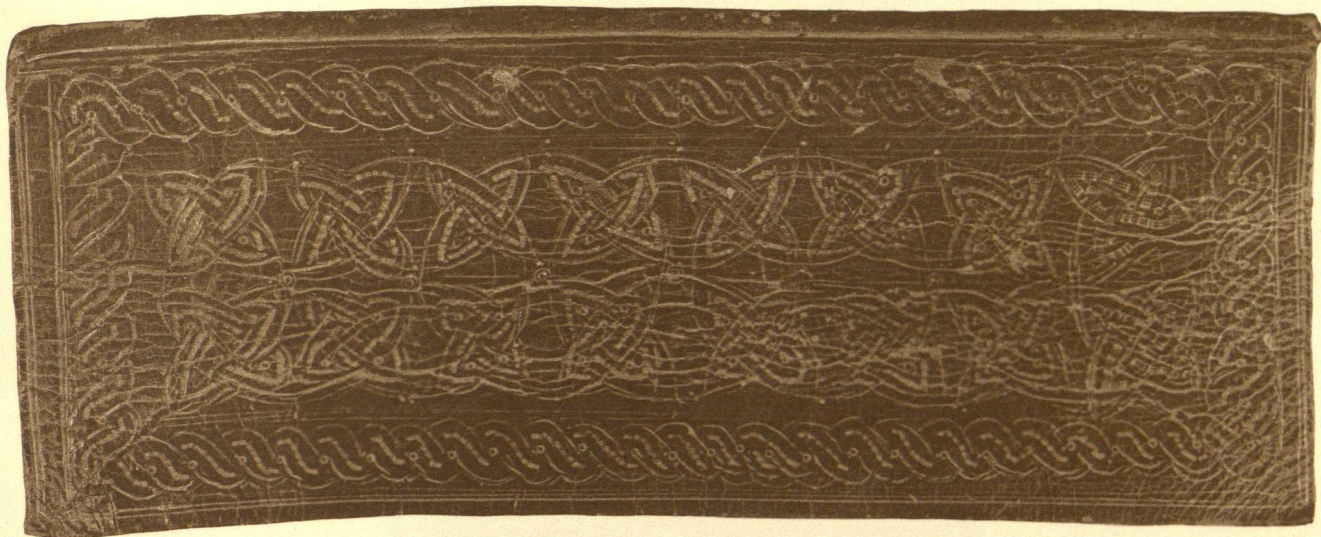


Plate 10 MS 552. ARMENIAN, 17th century



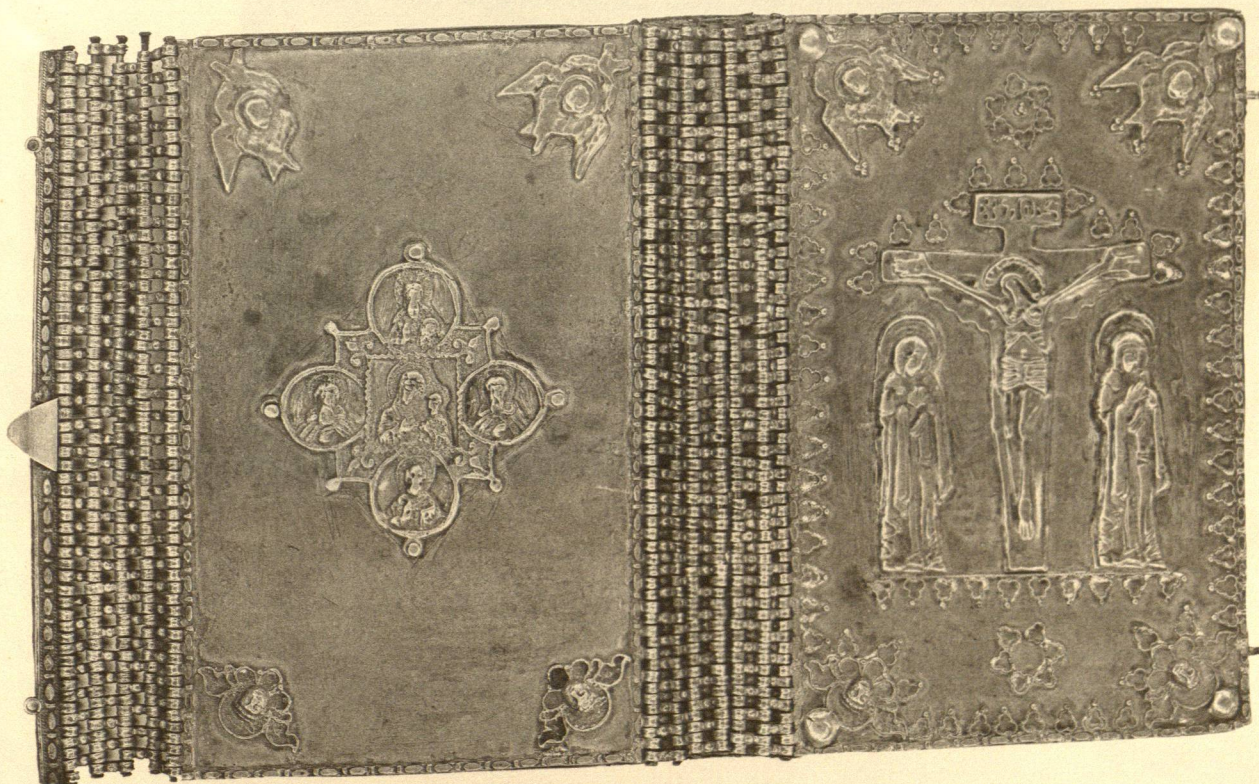


Plate 11 (a) MS 577. ARMENIAN, 17th century
(b) ARMENIAN PRINTED BOOK, 1710





Plate 12 MS 584. ARMENIAN, 17th century





Plate 13 MS 926. ETHIOPIC, 19th century





Plate 14 MS 909. ETHIOPIC, 19th century

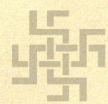
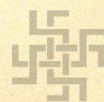




Plate 15 MS I465. NORTH AFRICAN, 14th century



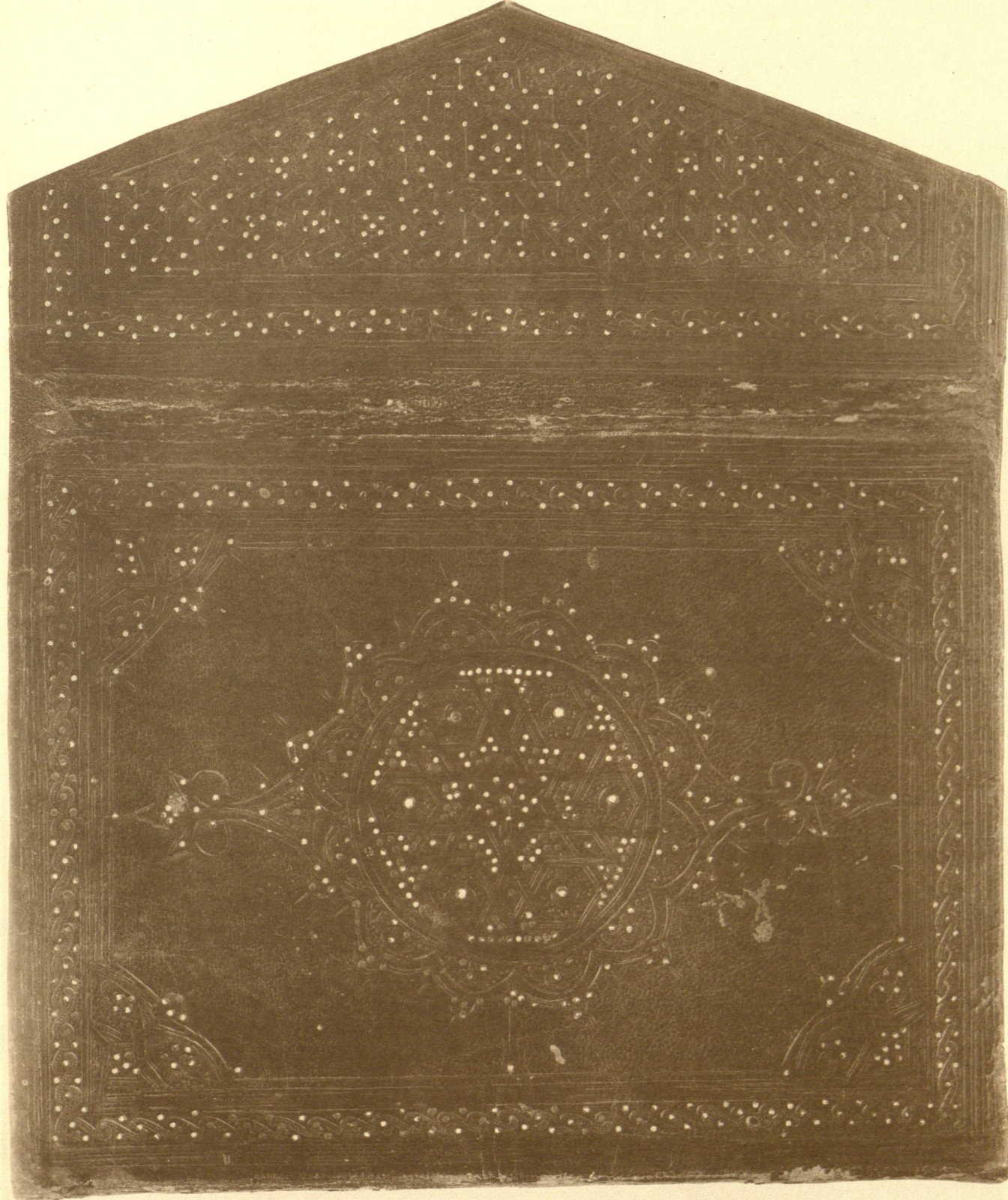


Plate 16 MS I448. NORTH AFRICAN, 14th or 15th century

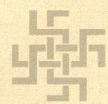




Plate 17 NORTH AFRICAN, late 14th century



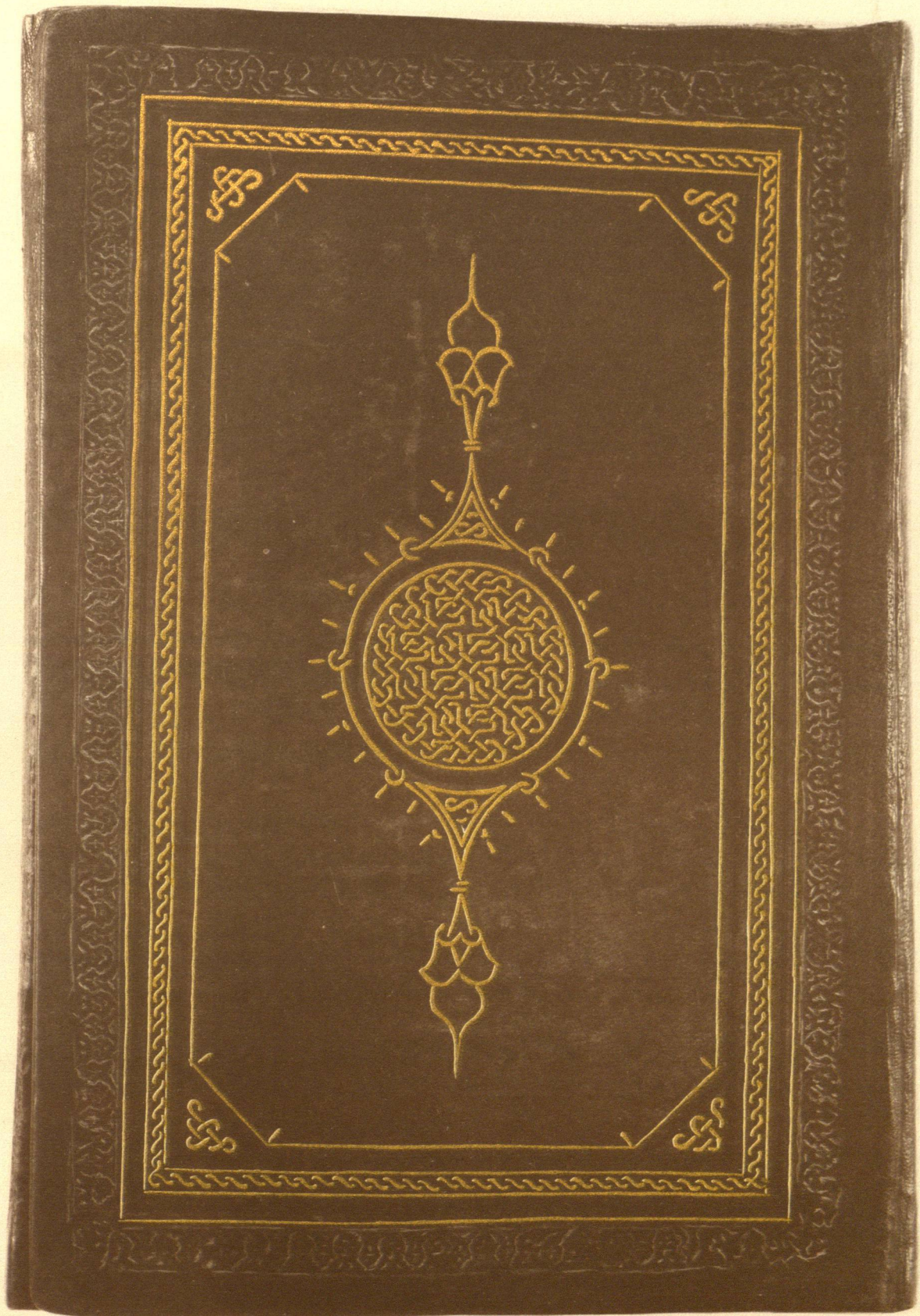


Plate 18 MS 3083. EGYPTIAN, 14th century



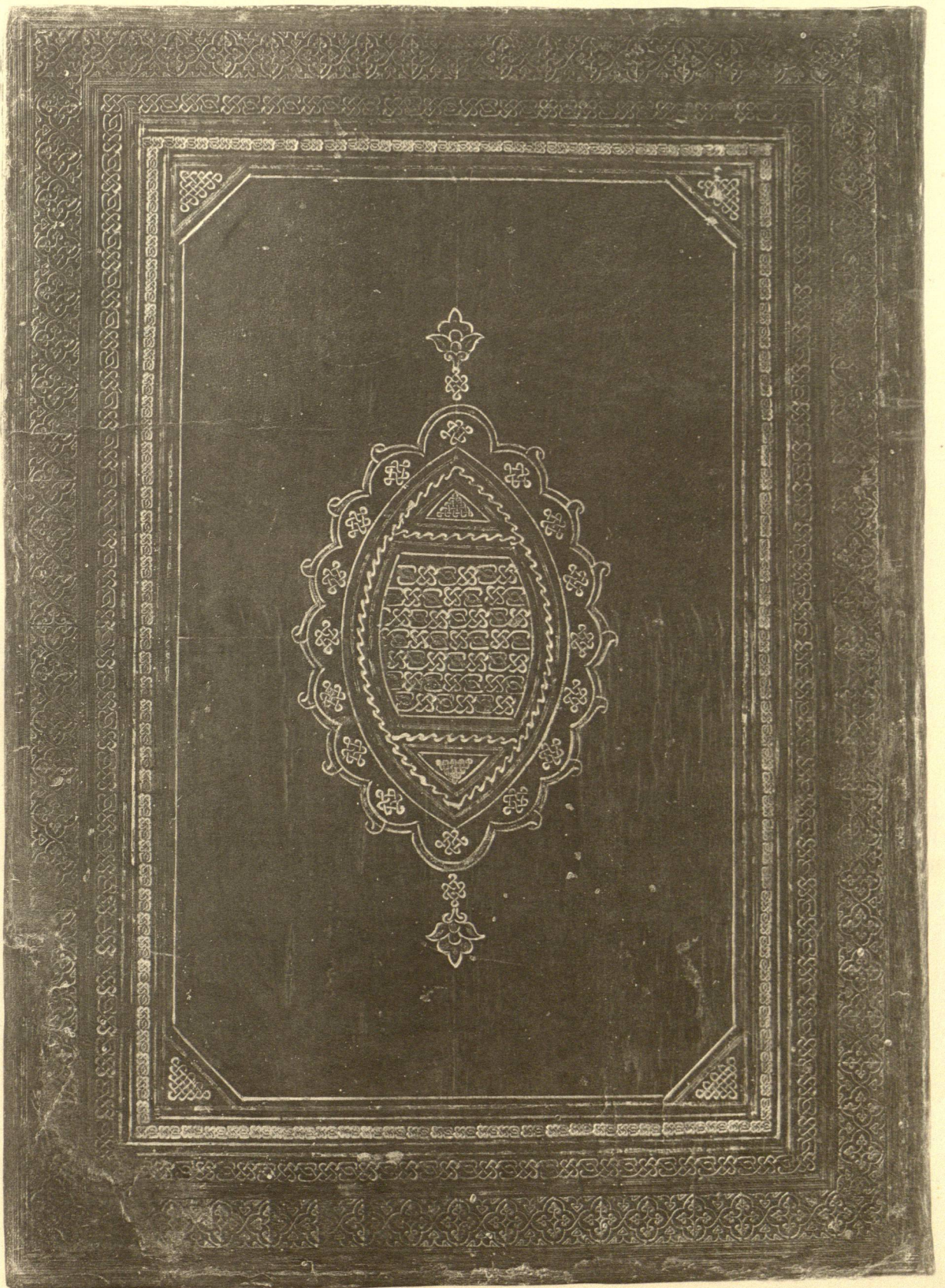


Plate 19 MS 4169. EGYPTIAN, 14th century



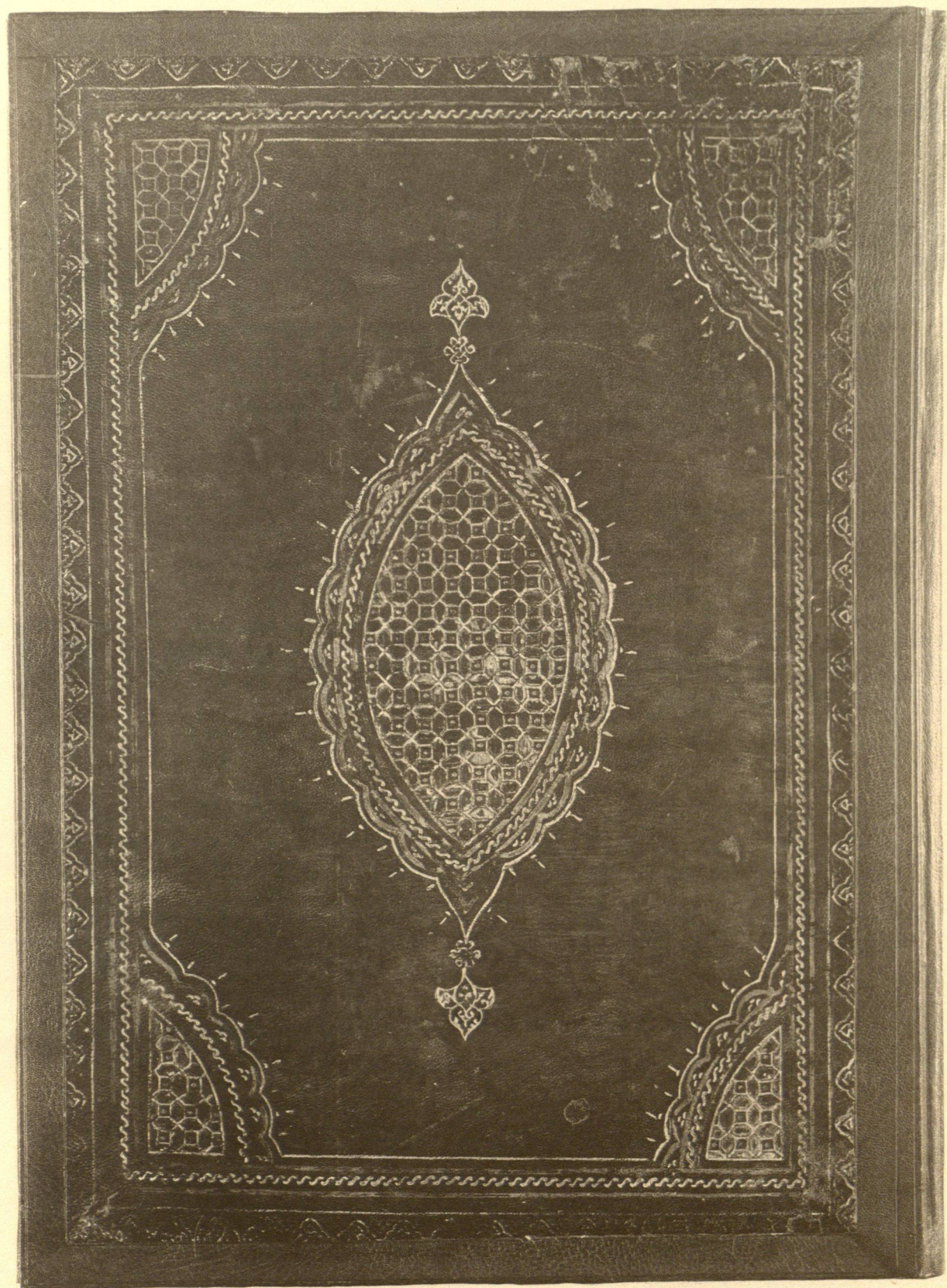


Plate 20 MS 4168. EGYPTIAN, 15th century



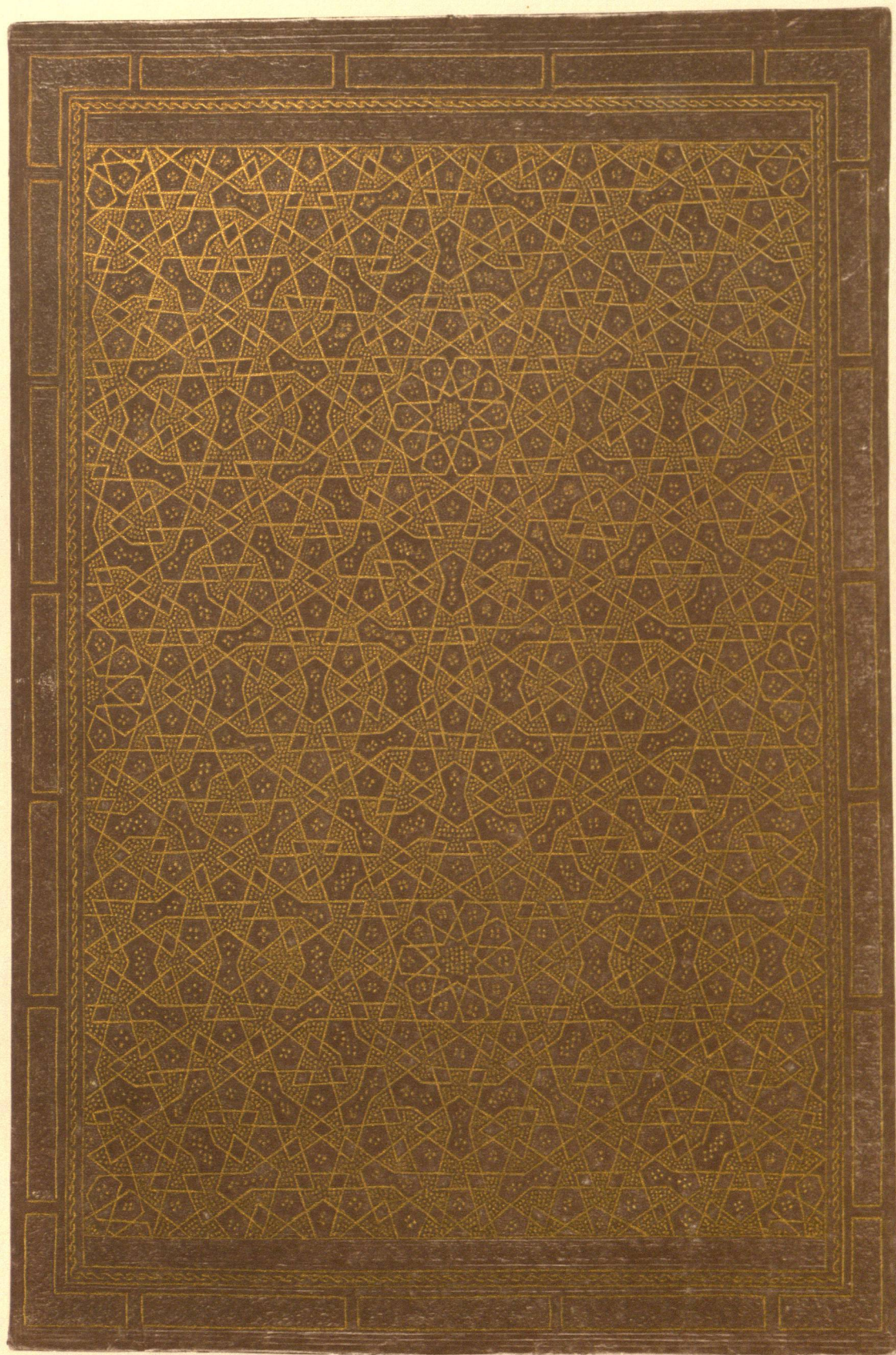


Plate 21 MS I507. EGYPTIAN, circa 1442



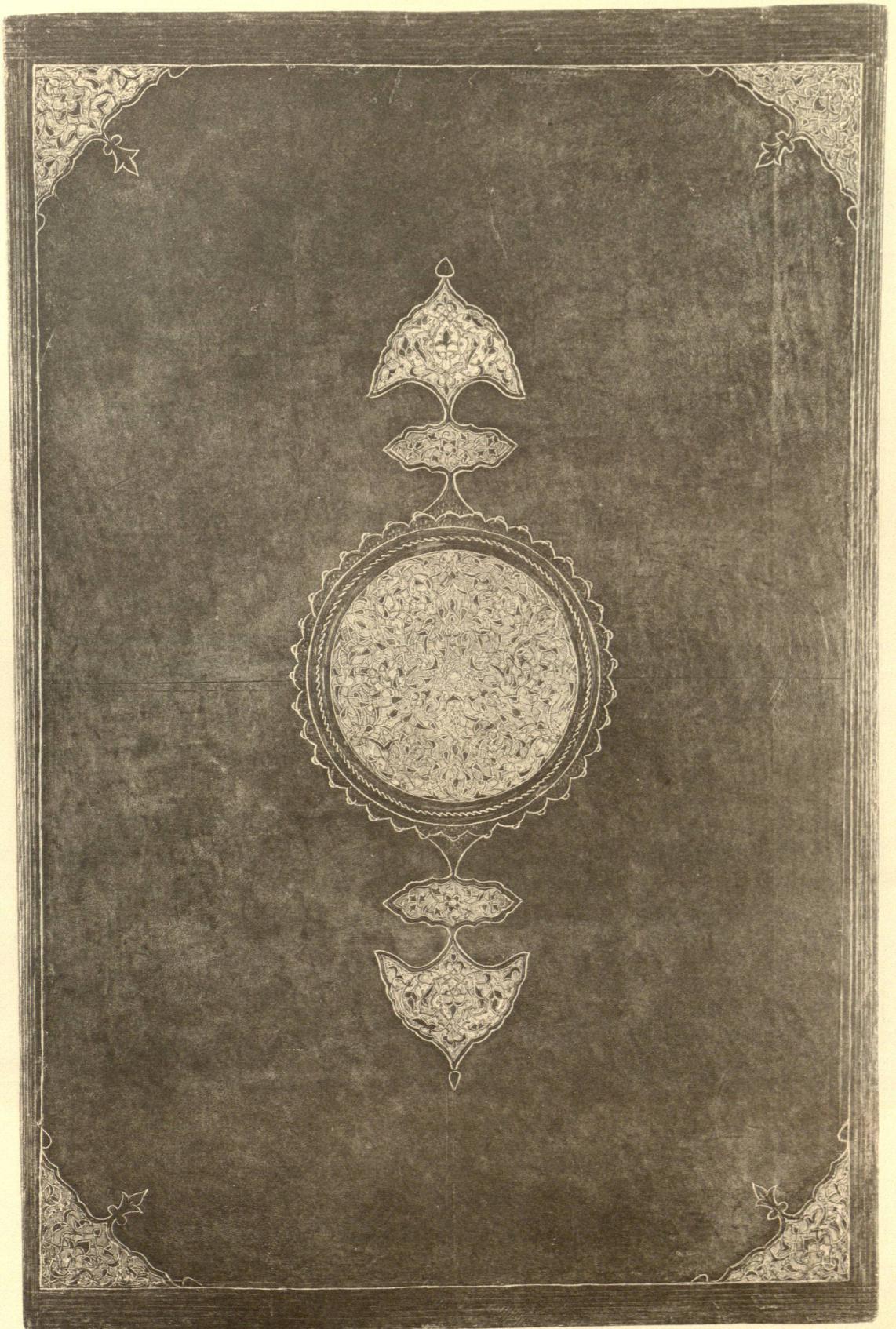


Plate 22 MS I507. EGYPTIAN, circa 1442



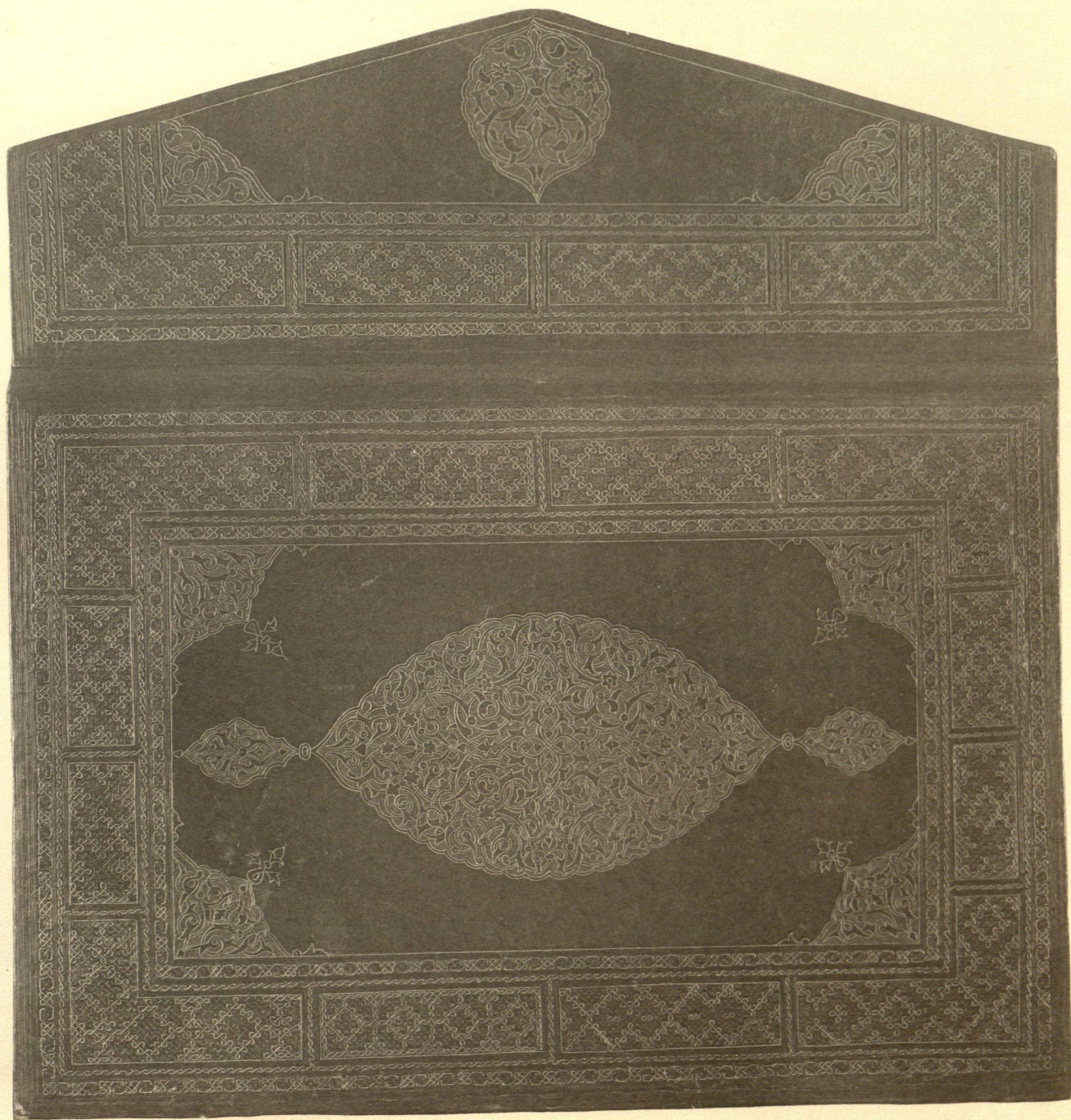


Plate 23 MS 1508. EGYPTIAN, 1480





Plate 24 MS 1508. EGYPTIAN, 1480



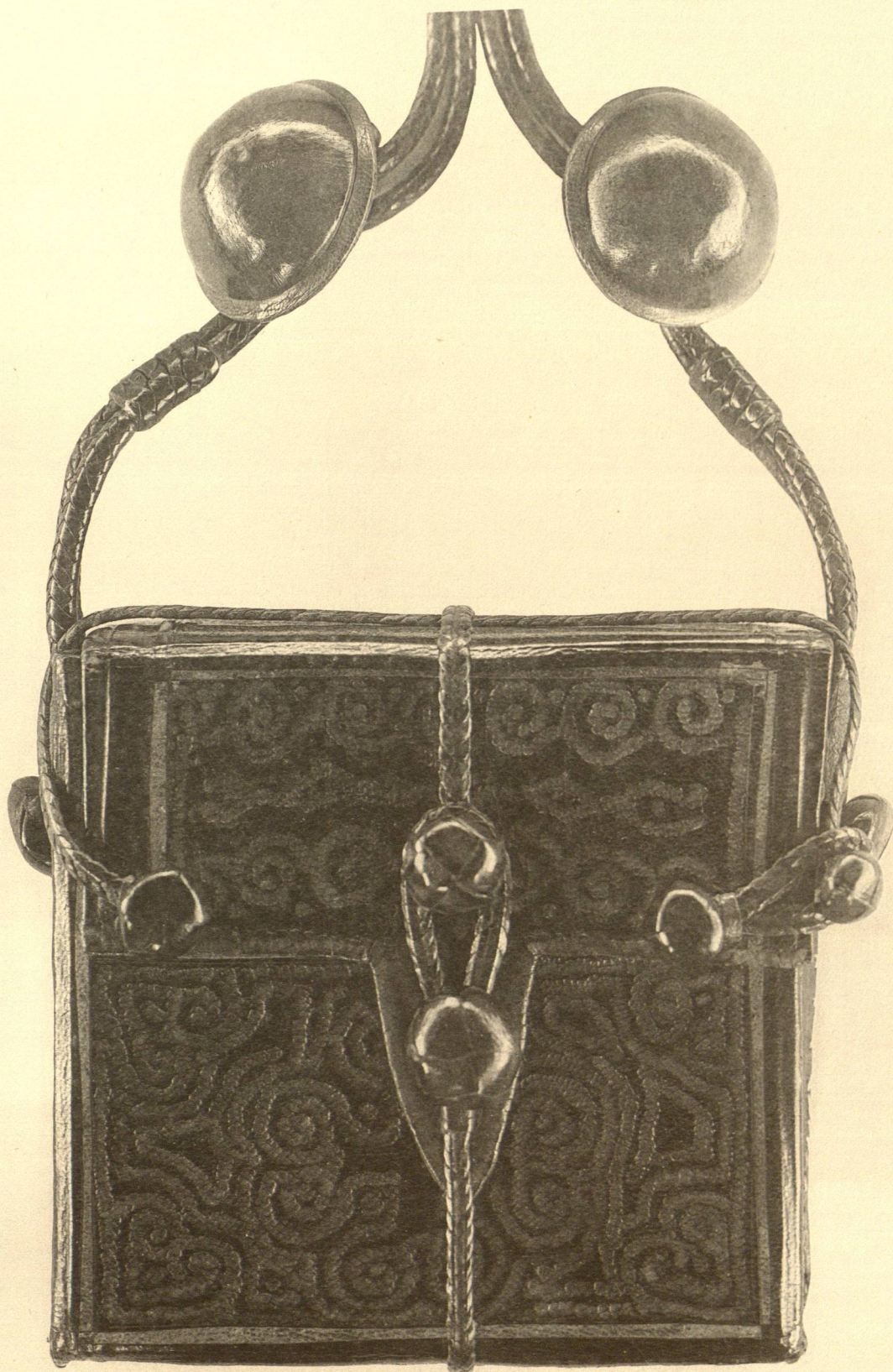


Plate 25 MS I600. WEST AFRICAN. 18th or 19th century



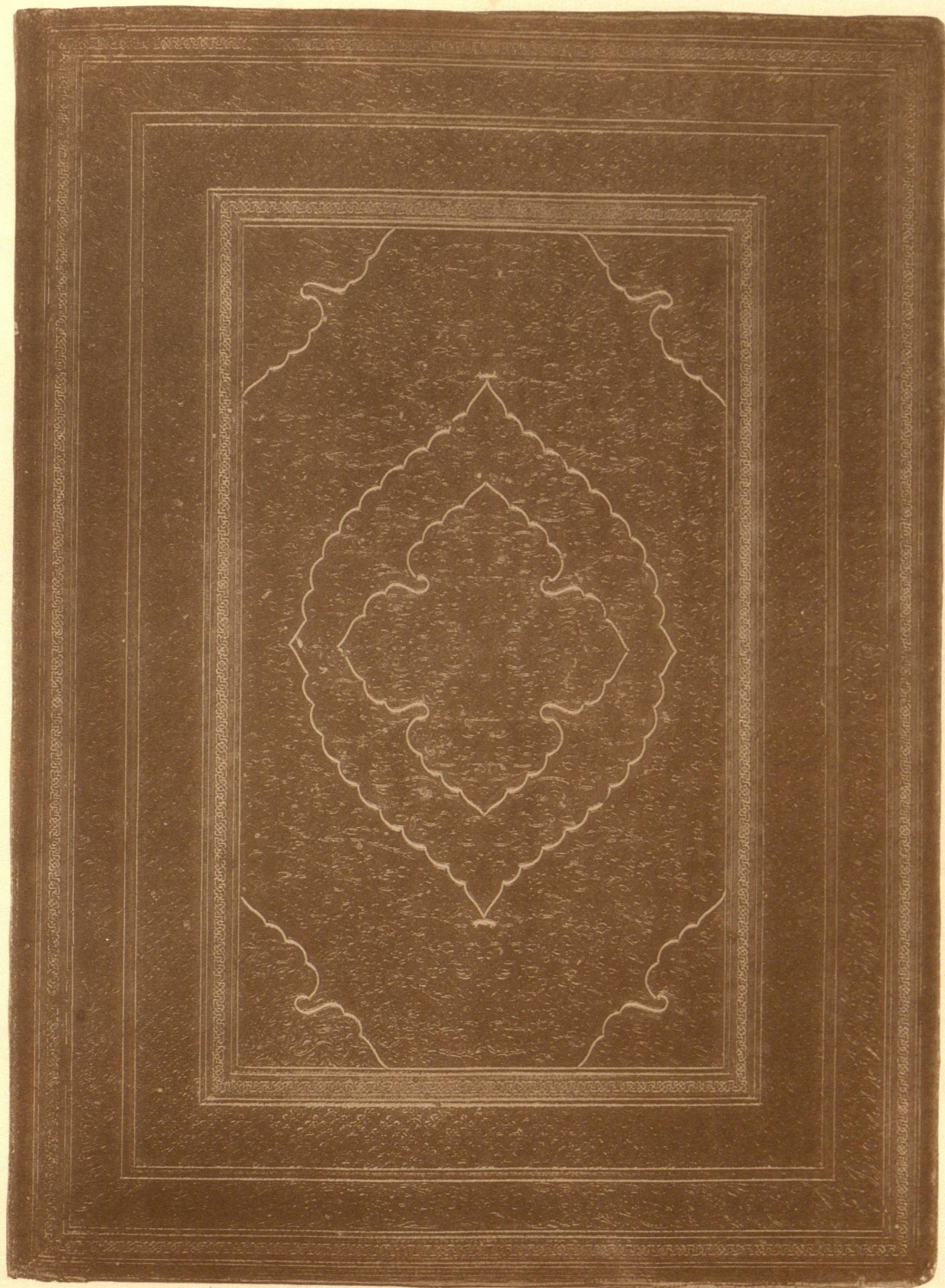


Plate 26 MS 5282. PERSIAN, 1435



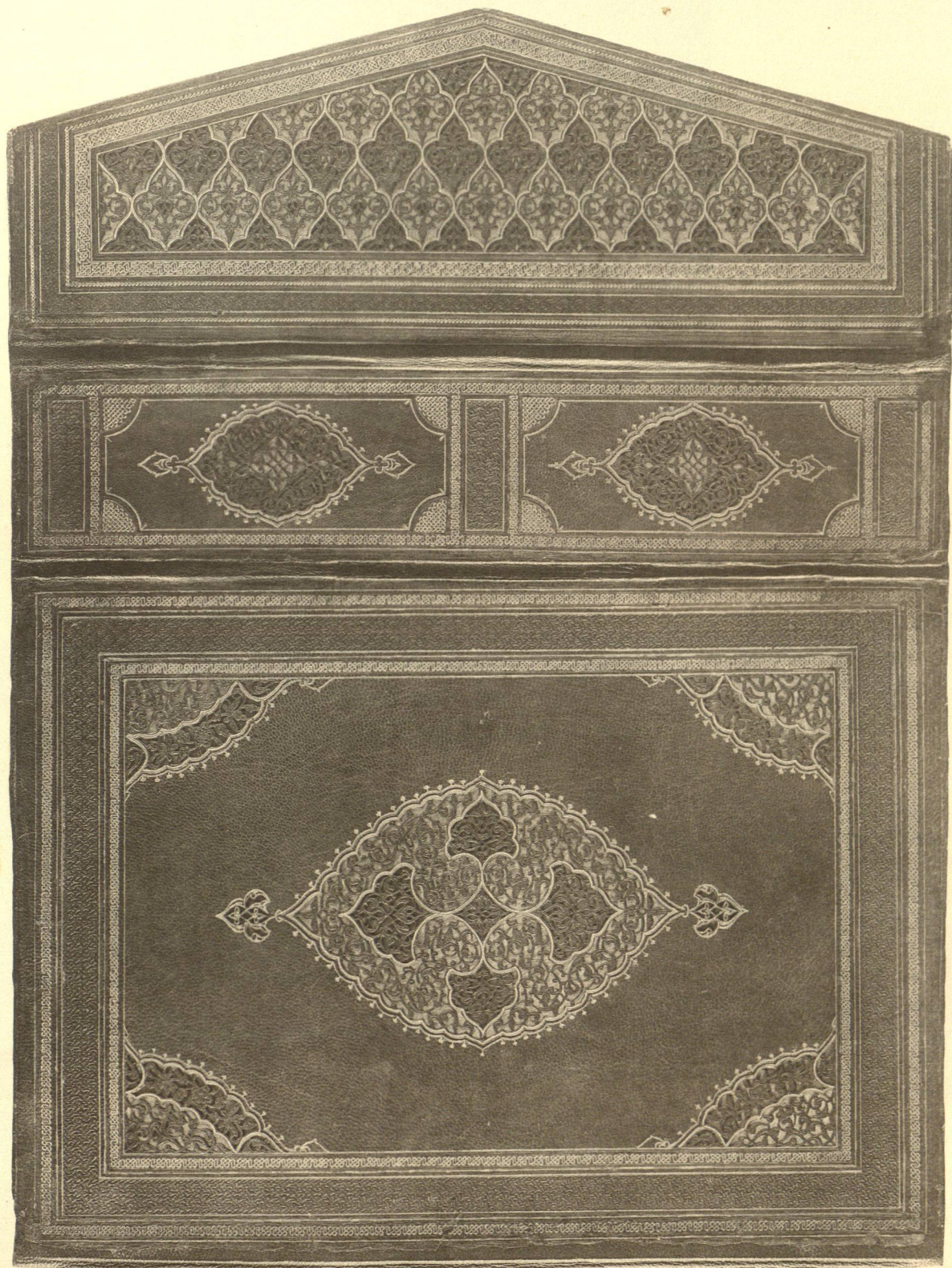


Plate 27 MS 5282. PERSIAN, I435



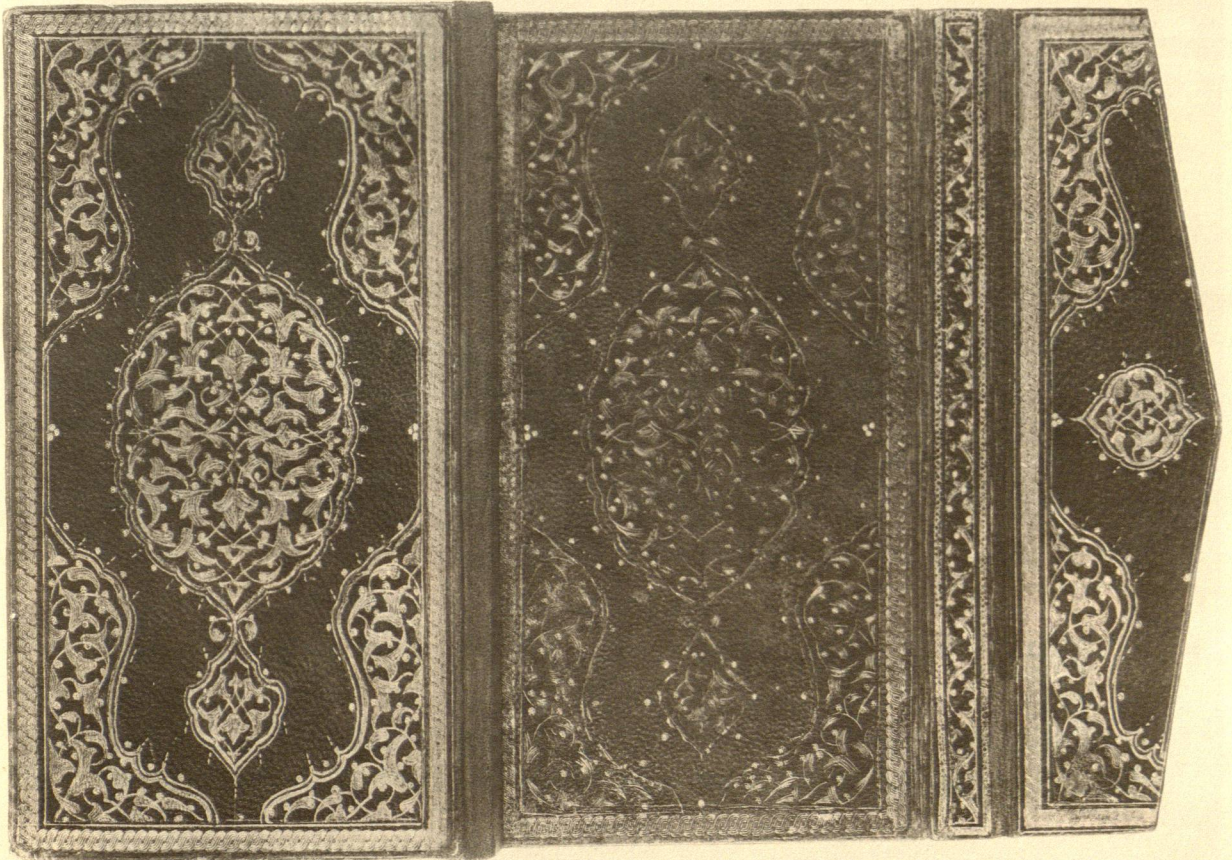


Plate 28 MS 173. PERSIAN, 1496





Plate 29 MS 232. PERSIAN, 1517



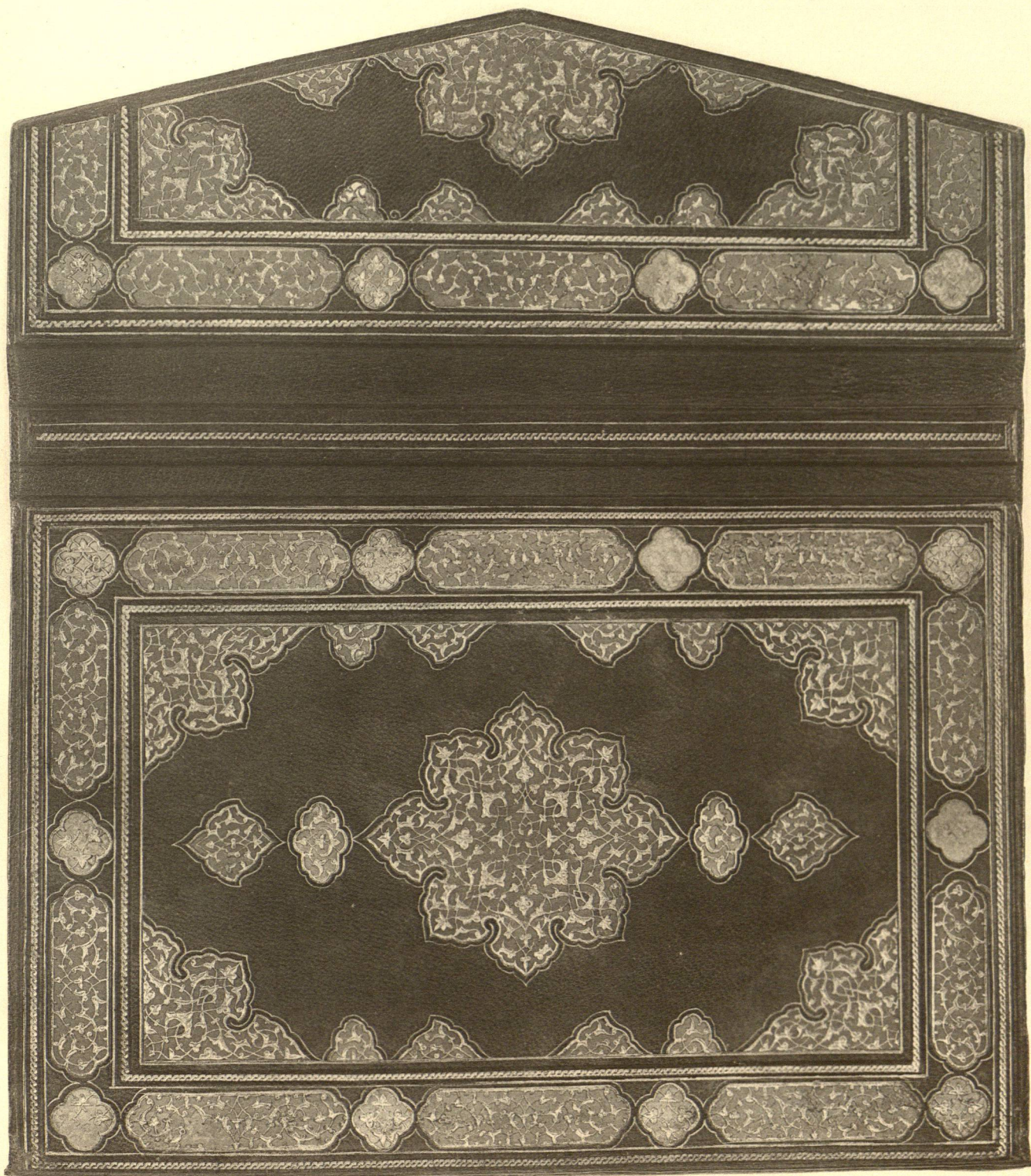


Plate 30 MS 163. PERSIAN, 1485



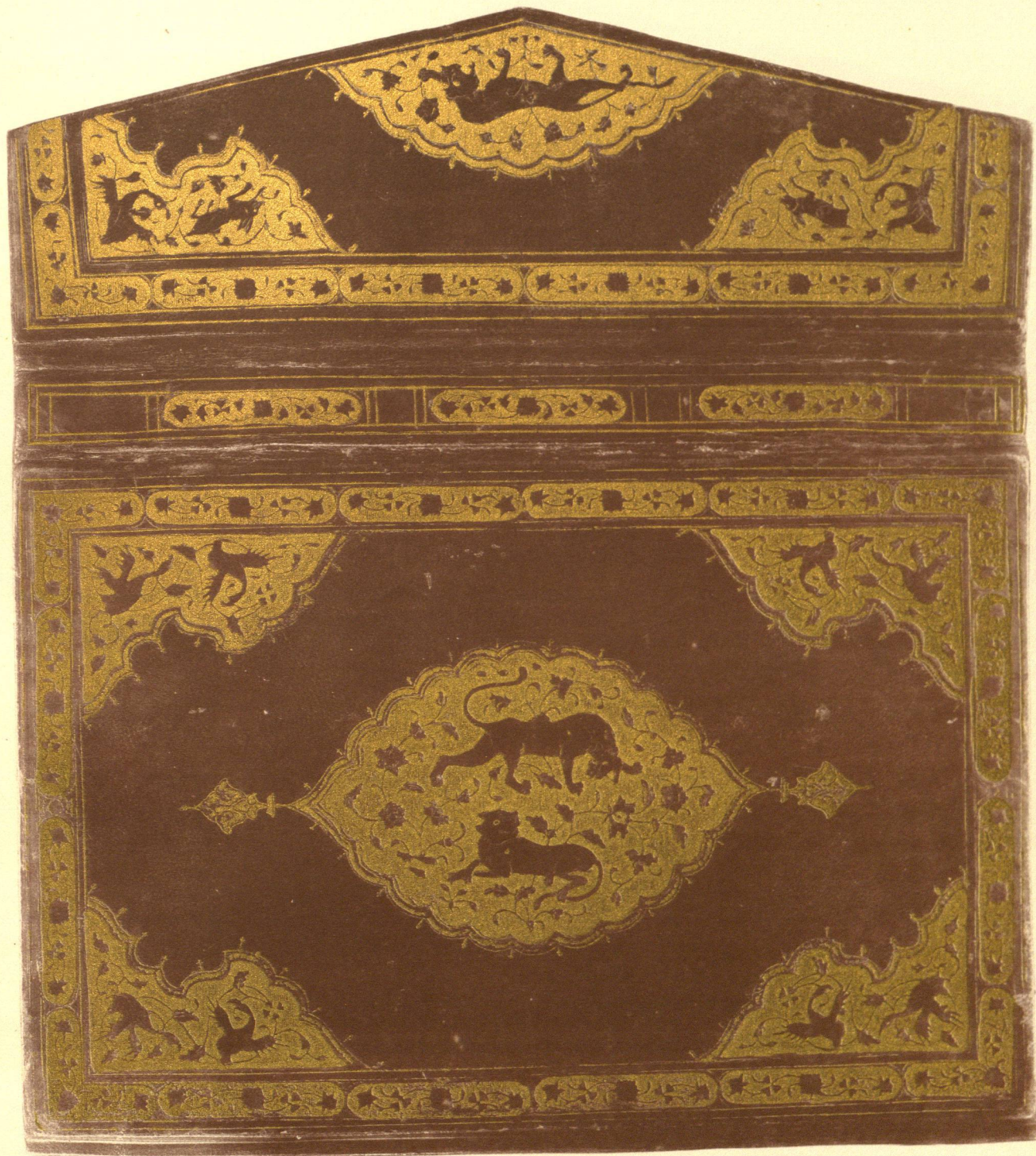


Plate 31 MS 331. PERSIAN, 1478

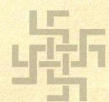




Plate 32 MS 33I. PERSIAN, 1478





Plate 33 MS I 60. PERSIAN, mid-16th century

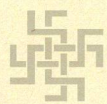




Plate 34 MS 188. PERSIAN, 16th century



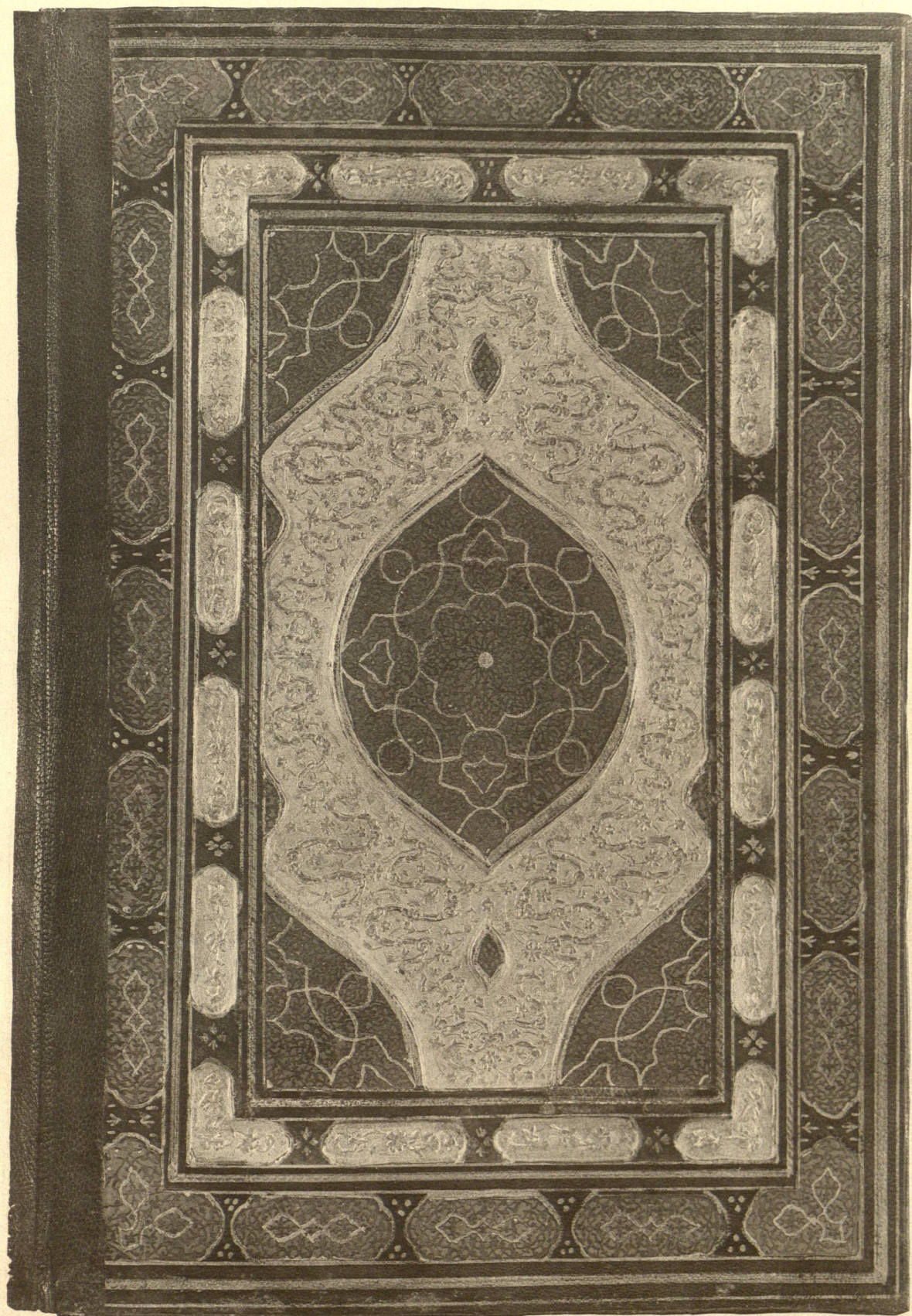


Plate 35 MS 1534. PERSIAN, 16th century





Plate 36 MS 1545. PERSIAN, 16th century

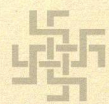




Plate 37 MS 1545. PERSIAN, 16th century



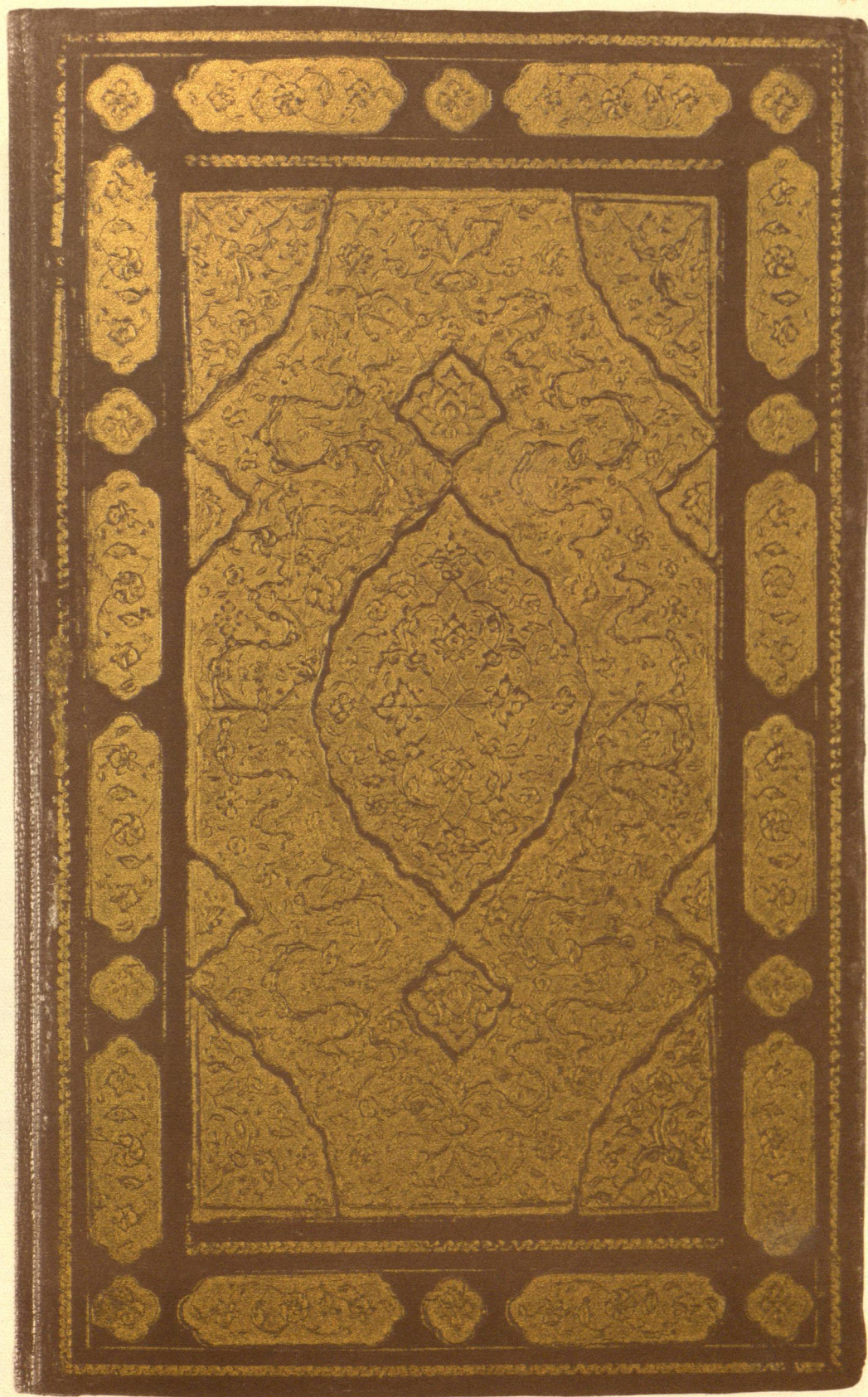


Plate 38 MS 237. PERSIAN, 1590



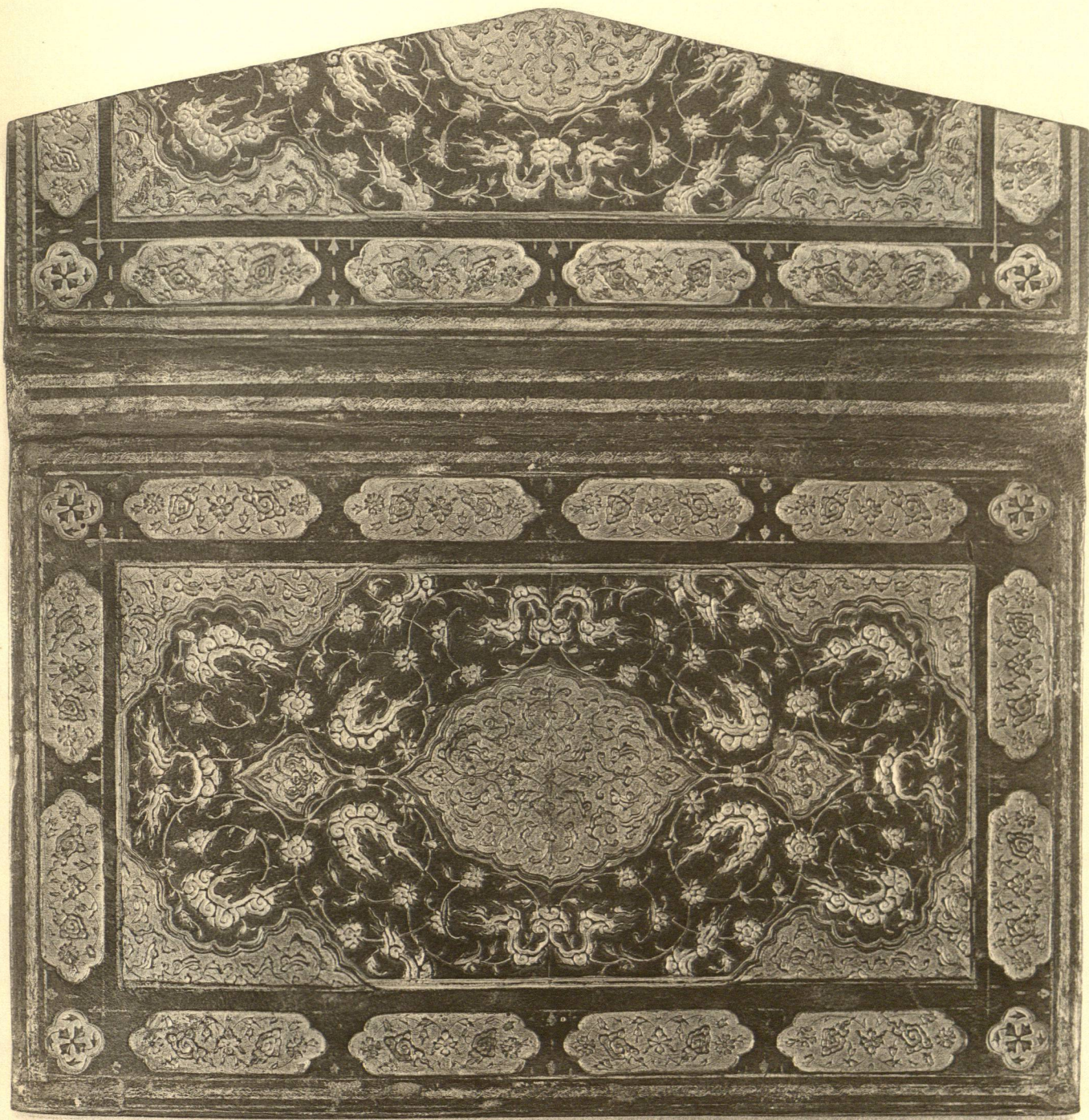


Plate 39 MS 247. PERSIAN, 1585



Plate 40 SMALL QUR'AN CASES

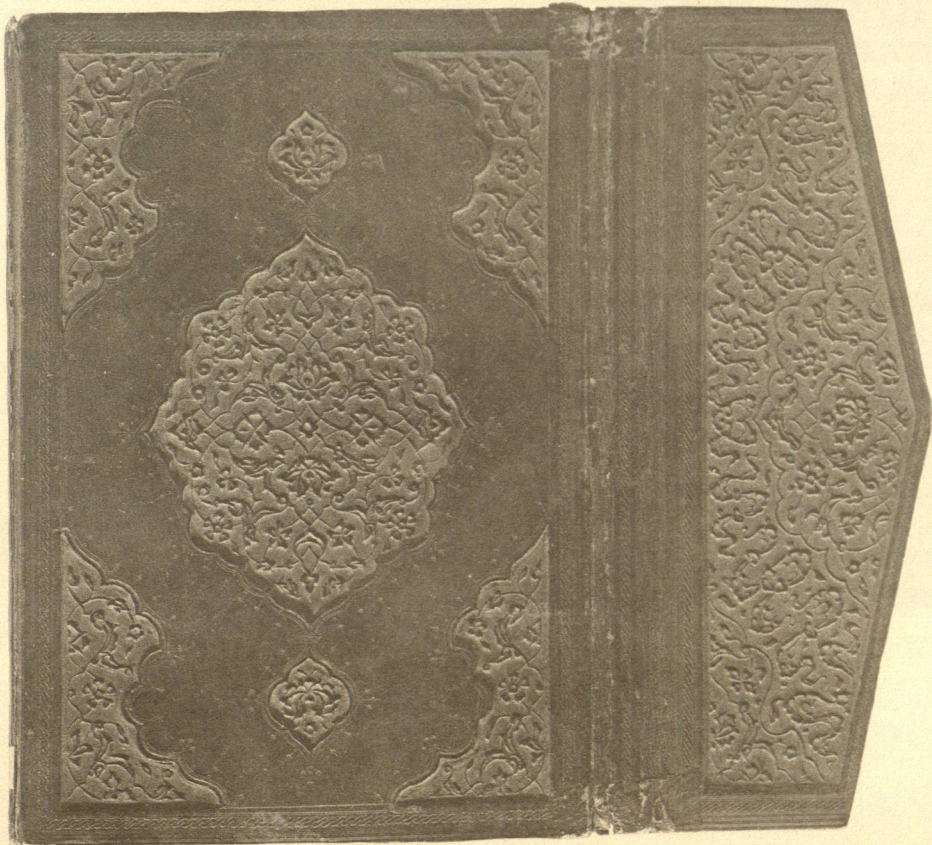
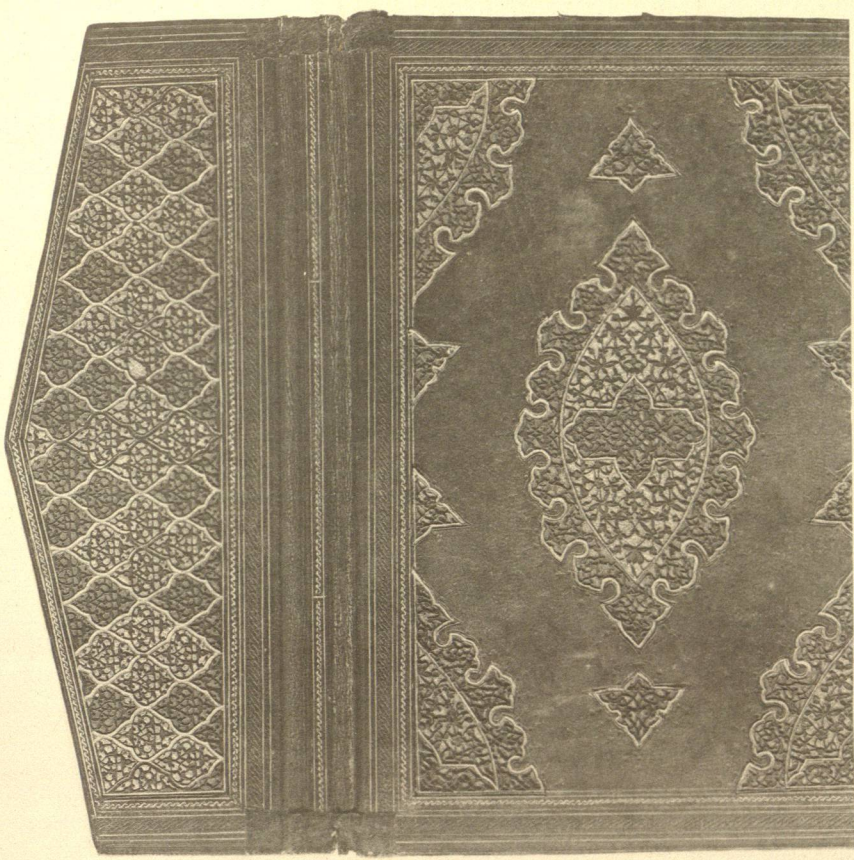


Plate 41 MS 401. TURKISH, 1478



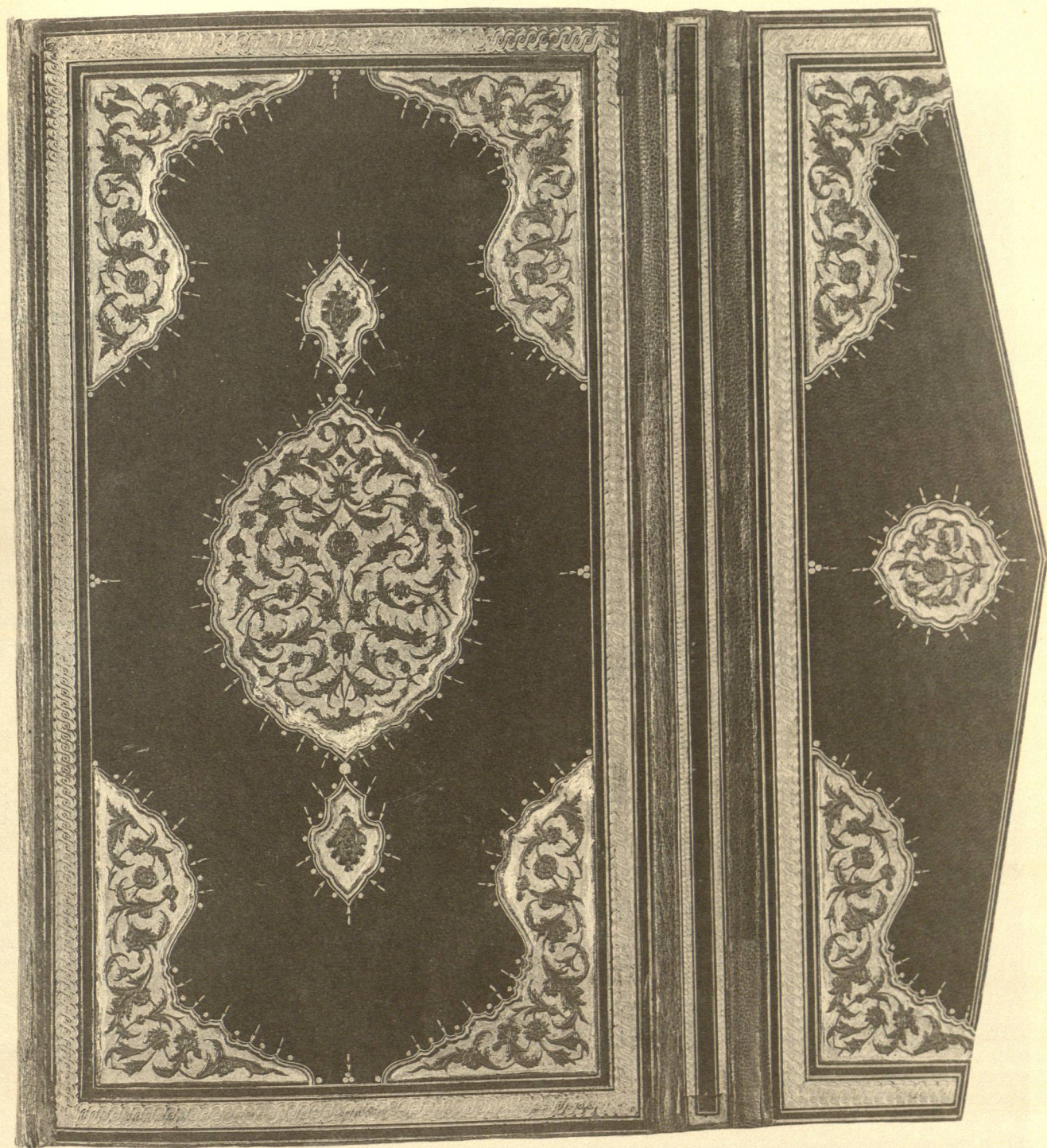


Plate 42 MS 4224. TURKISH, 17th century



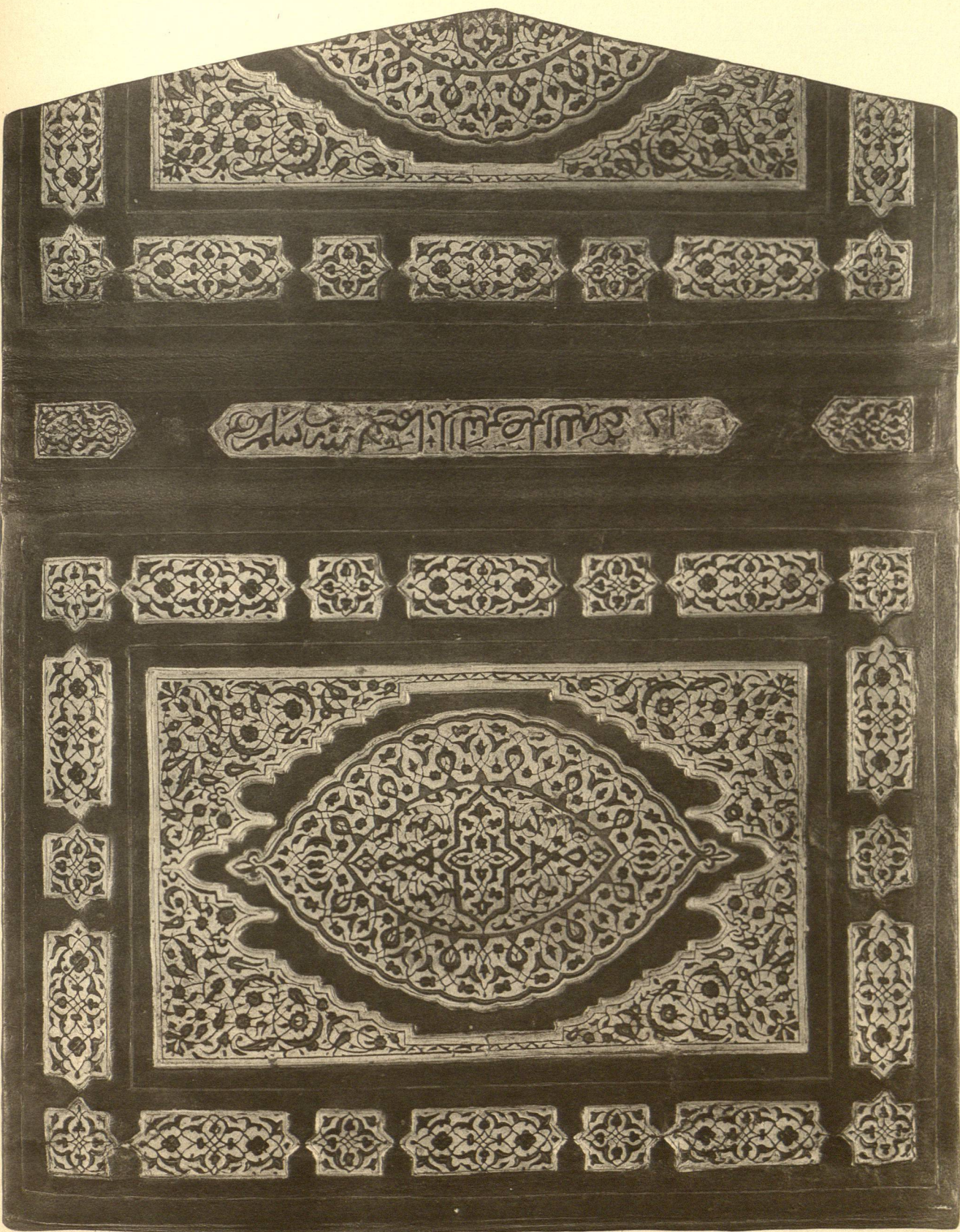


Plate 43 MS 4226. TURKISH, 17th century

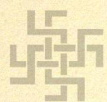




Plate 44 MS 4230. TURKISH, 1767-8



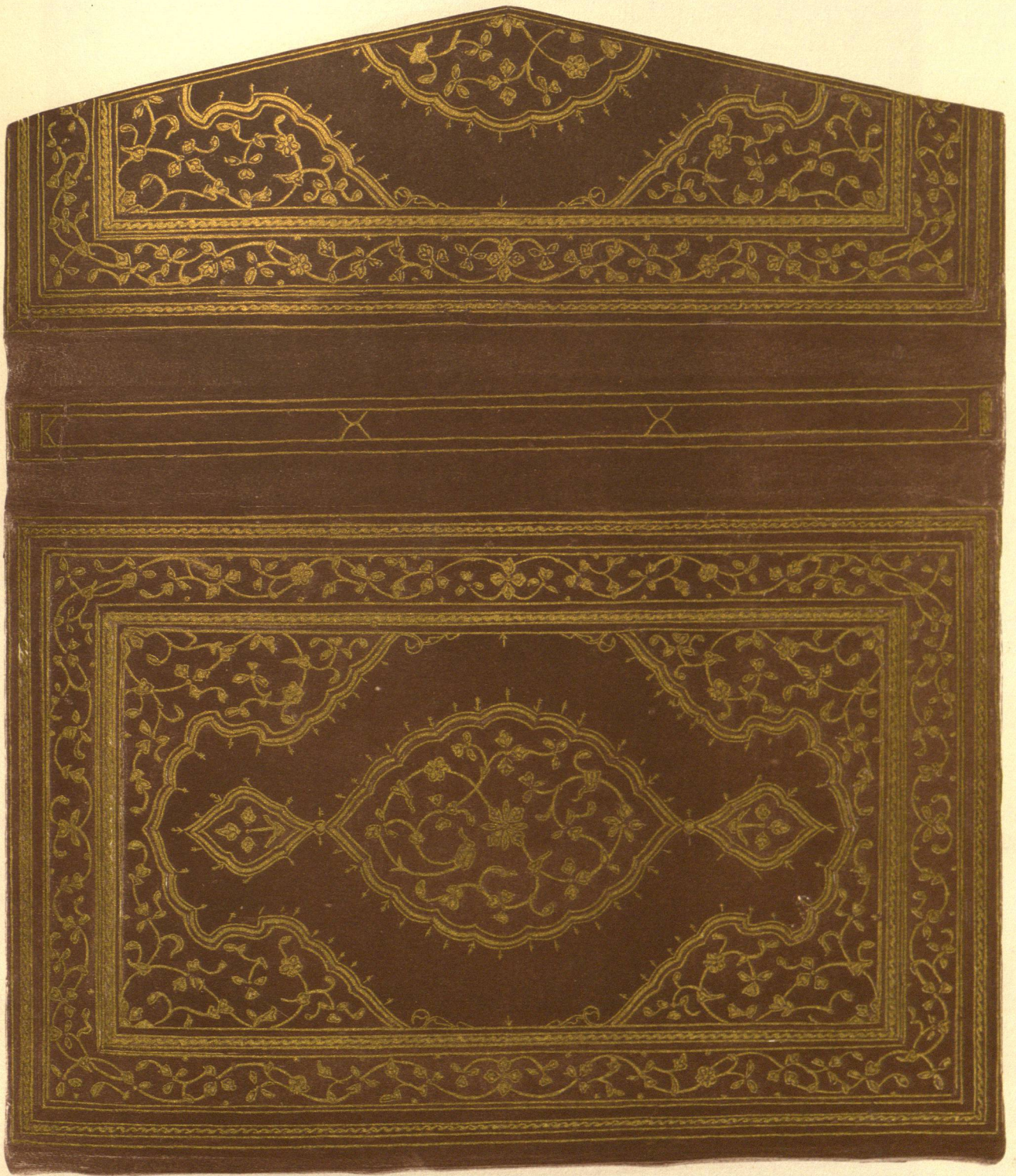
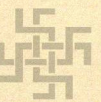


Plate 45 MS 423I. TURKISH, 1778



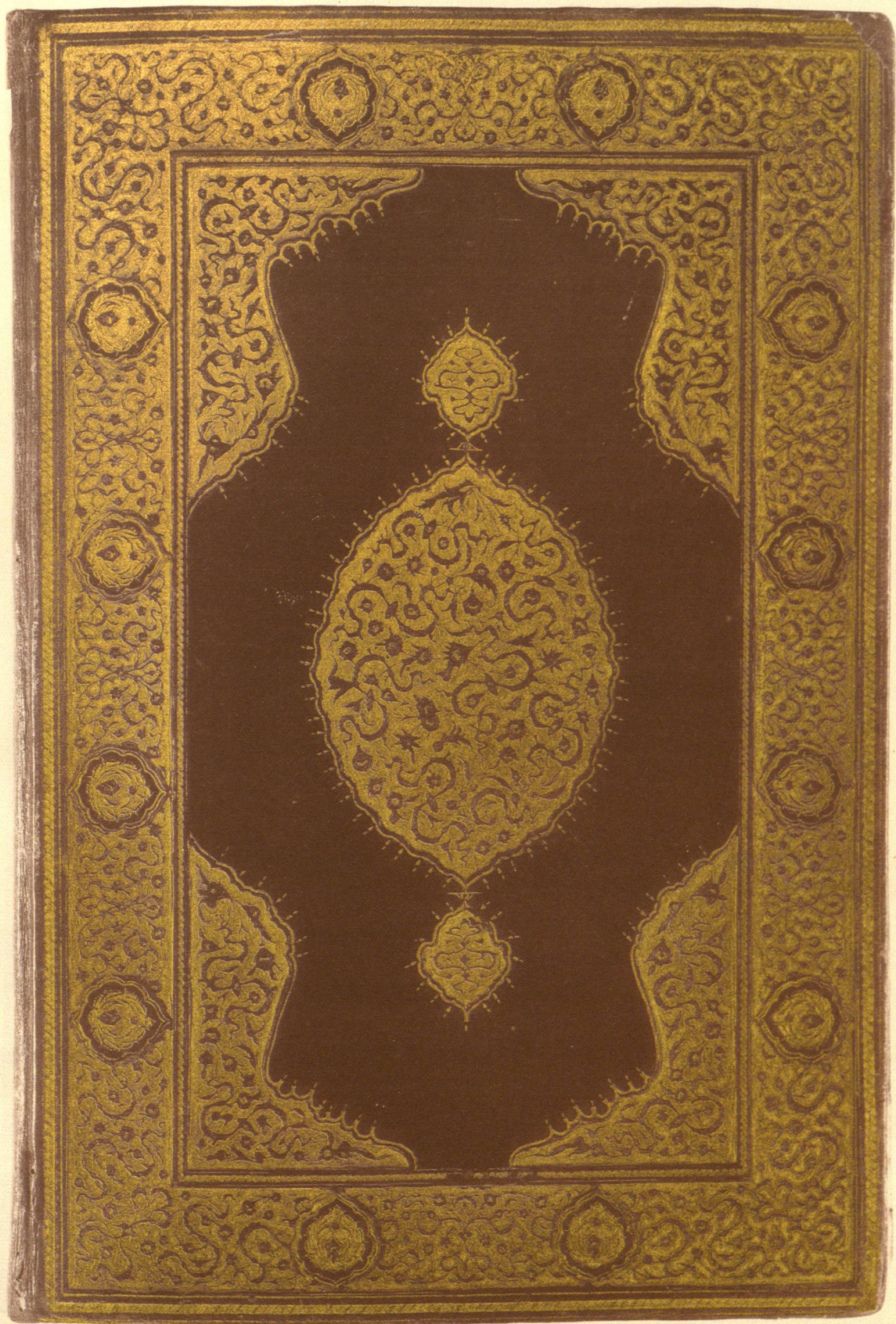


Plate 46 MS 413. TURKISH, 18th century



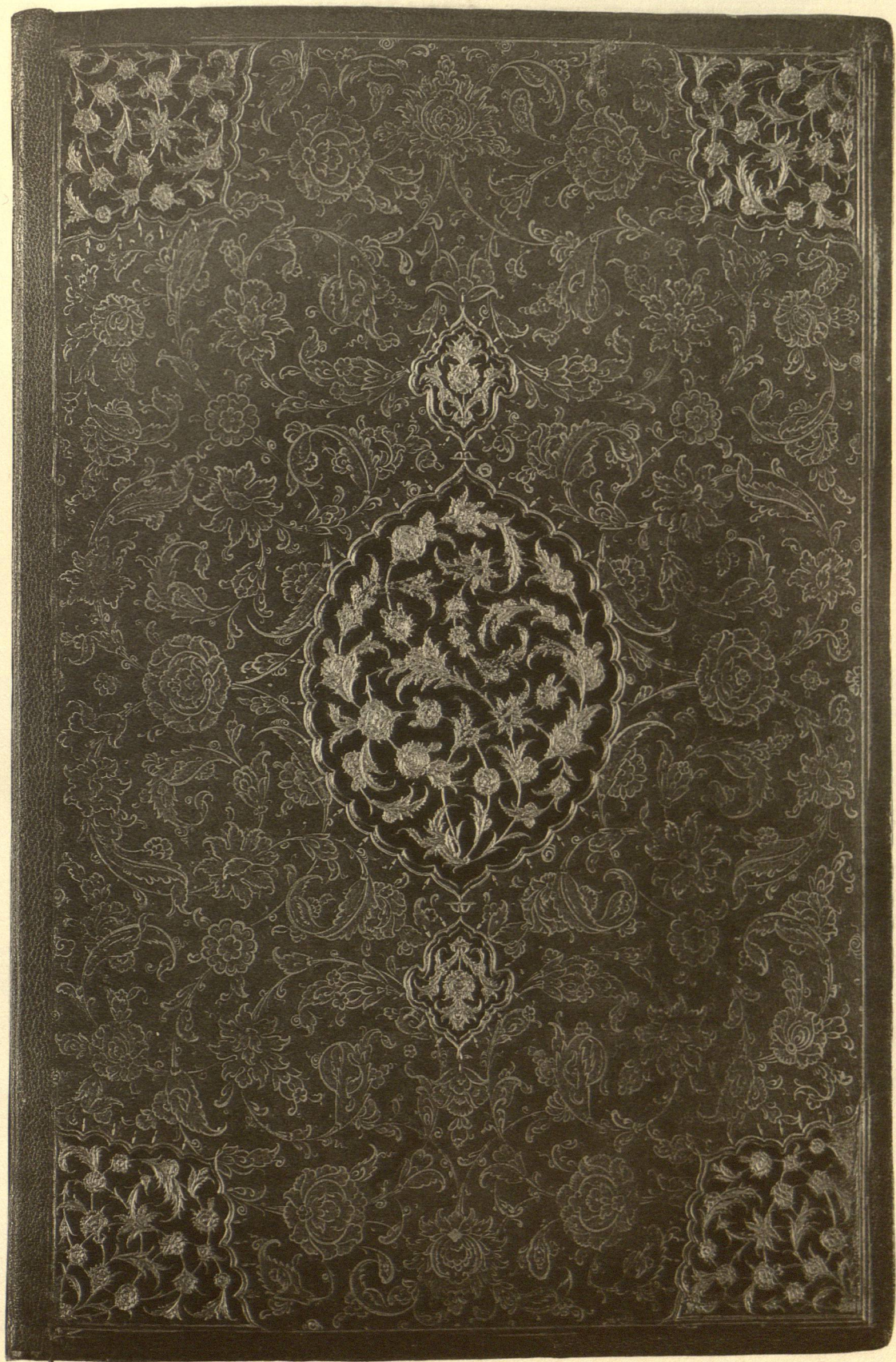


Plate 47 MS 413. TURKISH, 18th century



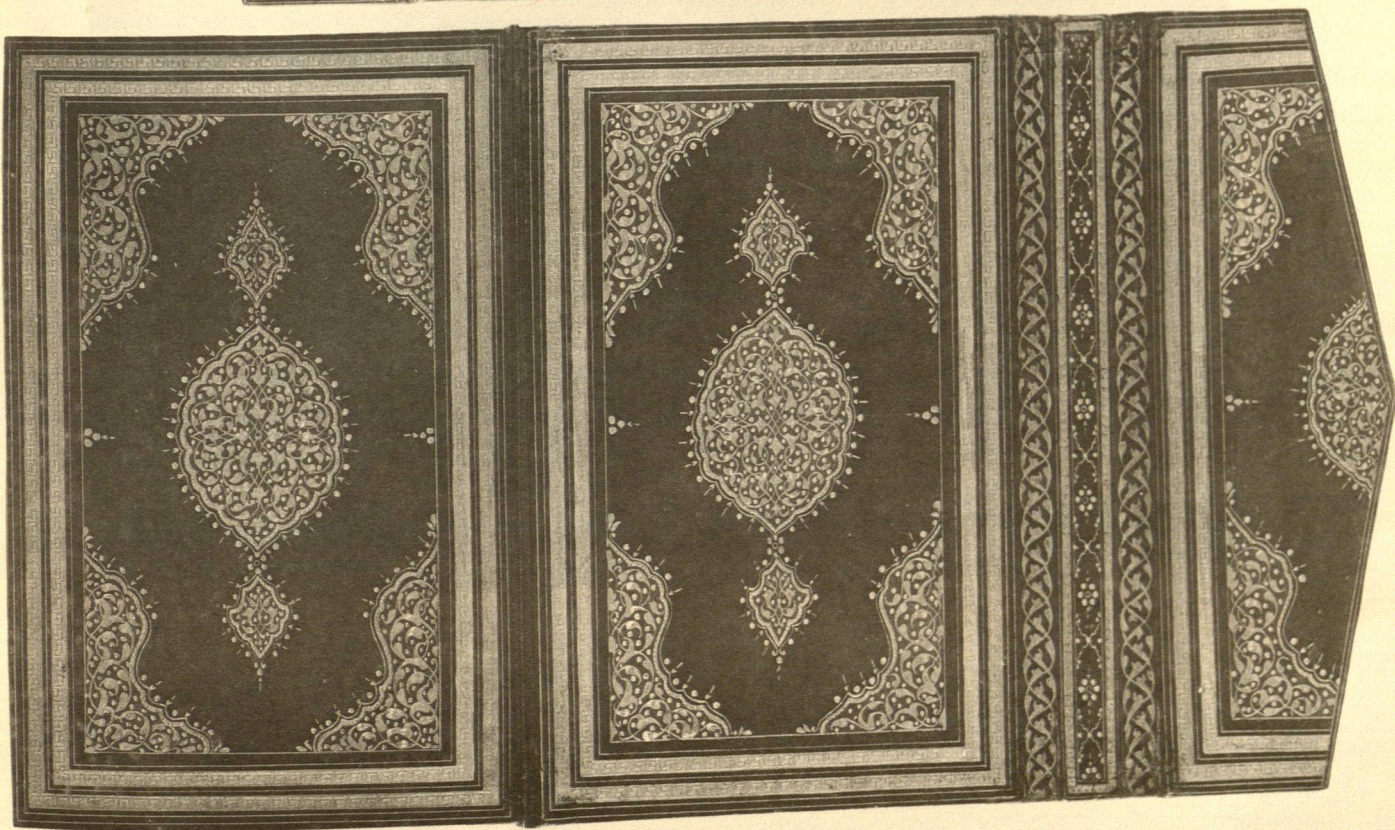
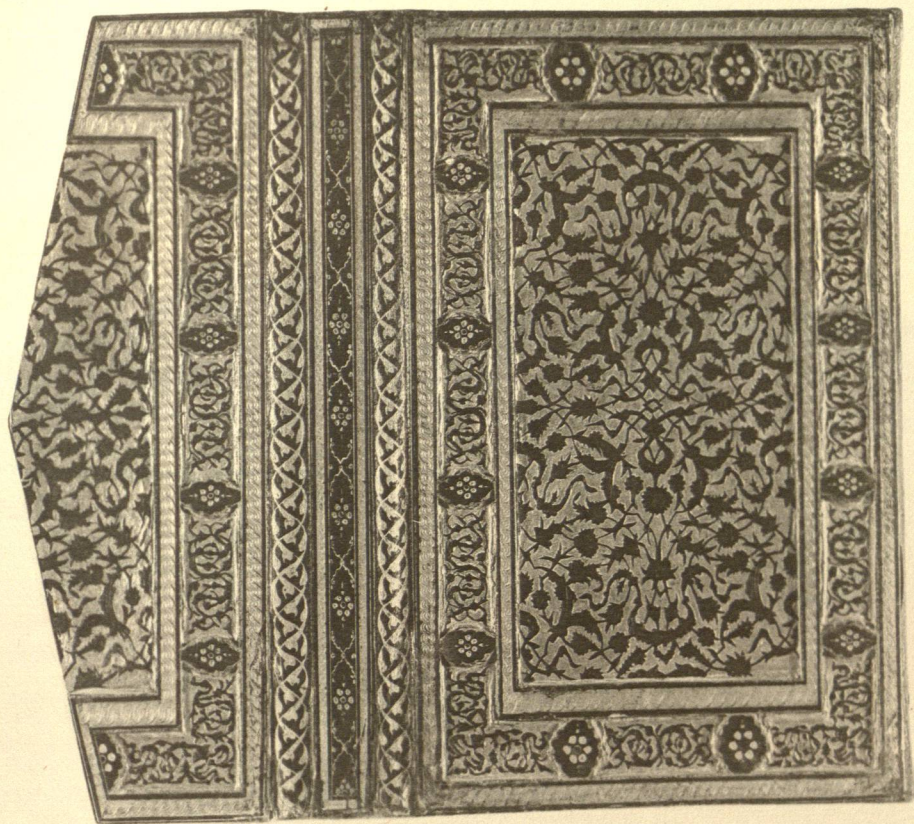


Plate 48 MS 1580. TURKISH, 1805





Plate 49 MS 1578. TURKISH, 19th century

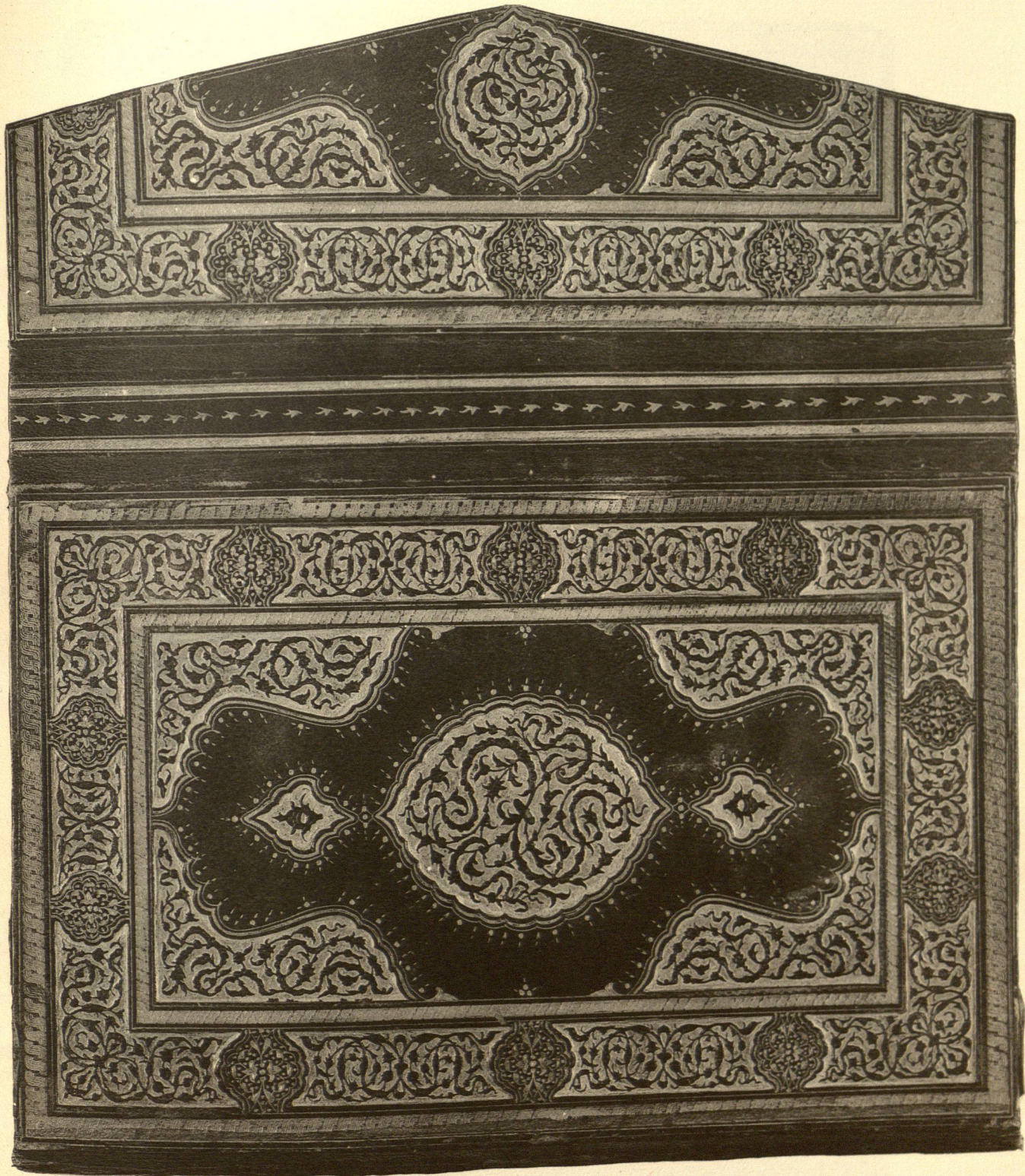


Plate 50 MS 1581. TURKISH, 1806





Plate 51 MS 3. INDIAN, 17th century



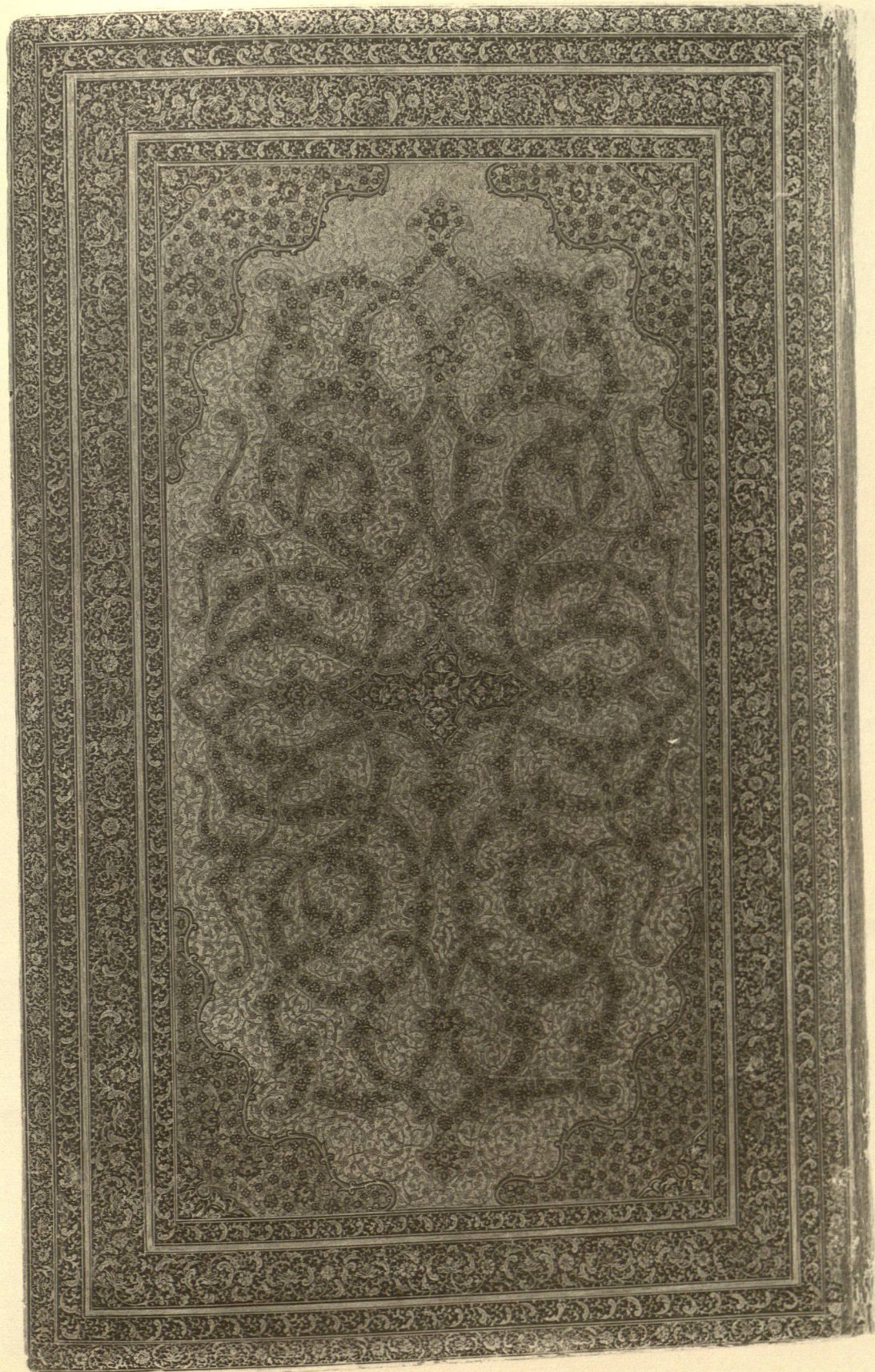


Plate 52 MS 1537. INDIAN, 16th or 17th century





Plate 53 MS 22. INDIAN, 1826





Plate 54 SINHALESE, 18th century





Plate 55 INDIAN (JAIN) SILVER COVER





Plate 56 INDIAN (JAIN) EMBROIDERED COVER



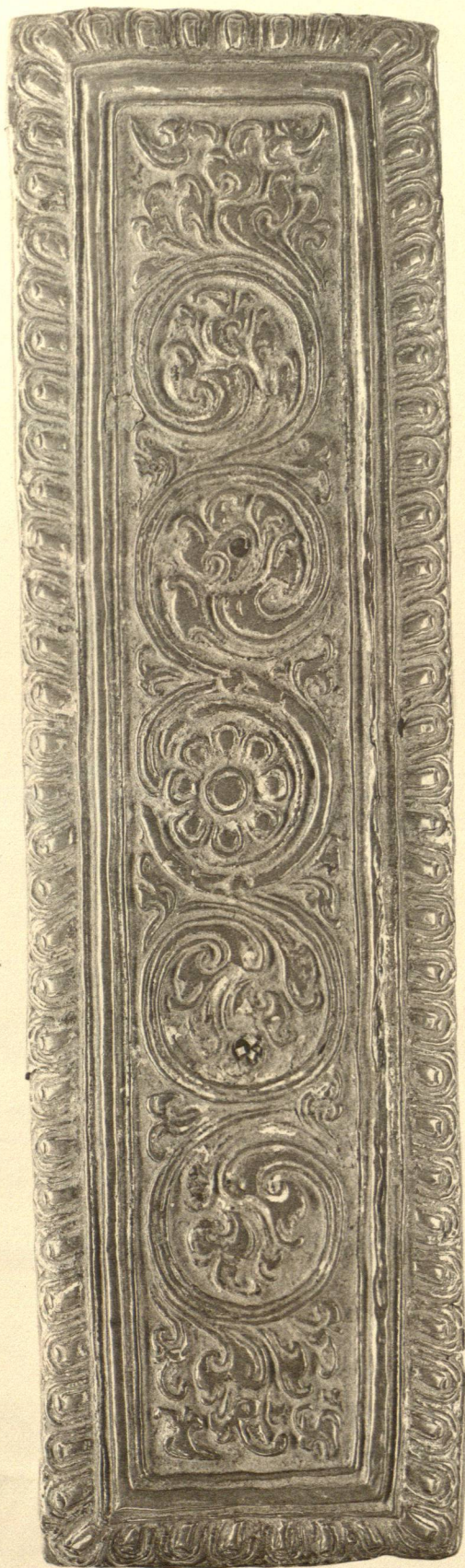


Plate 57 NEPALESE EMBOSSED BRASS-COPPER COVER





Plate 58 NEPALESE, 17th century



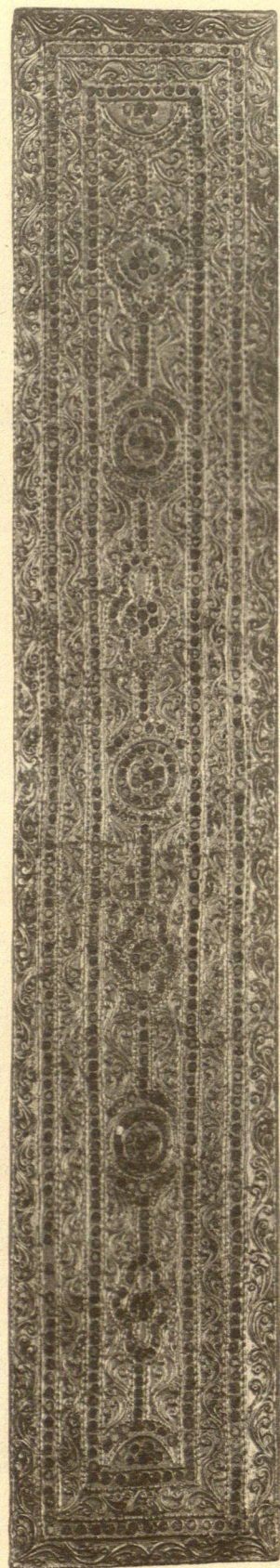
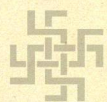


Plate 59 THREE BURMESE MANUSCRIPTS



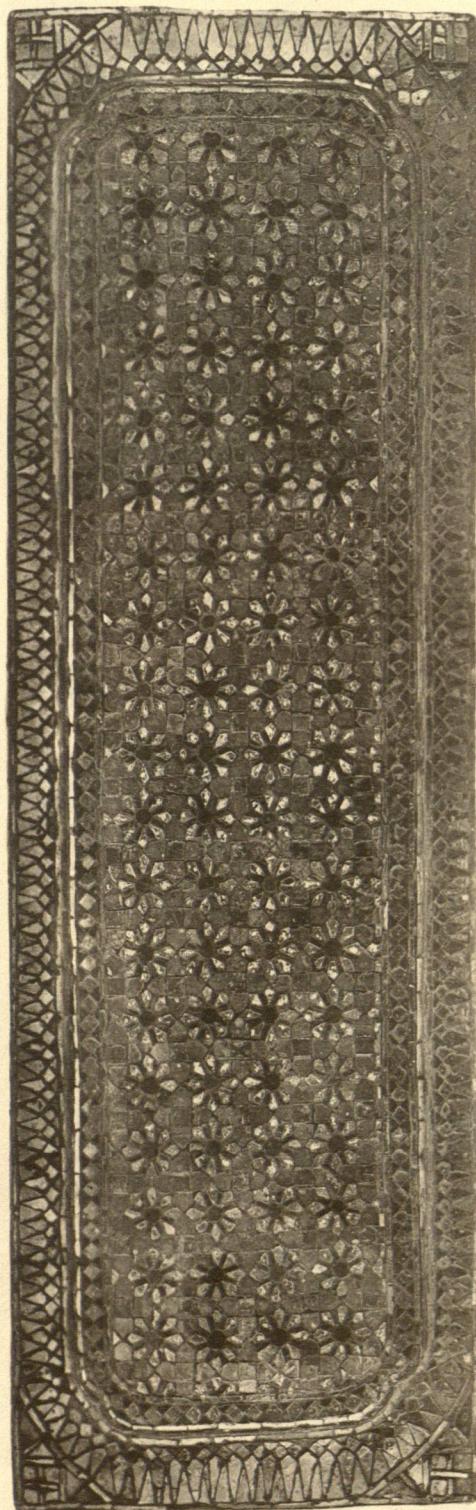
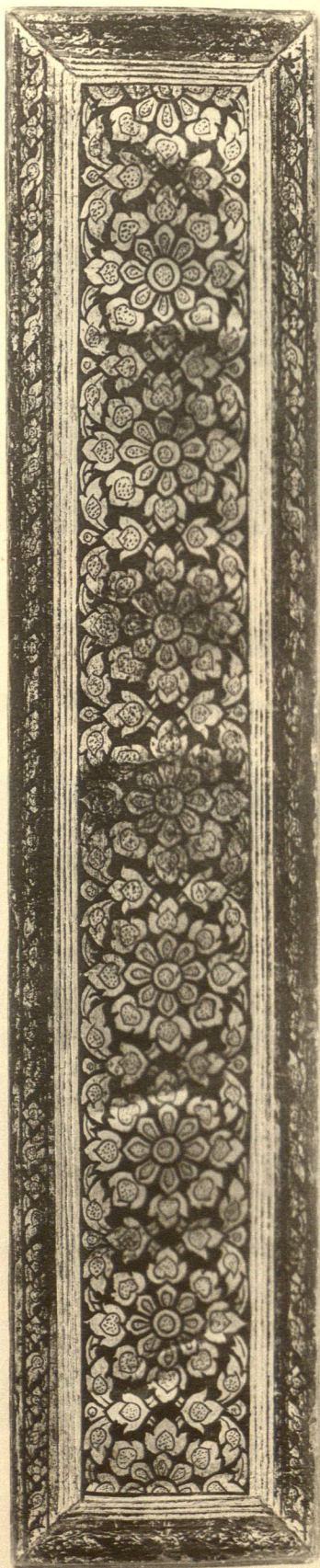


Plate 60 THREE SIAMESE MANUSCRIPTS





Plate 61 MSS 1106 and 1102. BATAK



Plate 62 MONGOLIAN. INTERIOR OF WOODEN COVERS



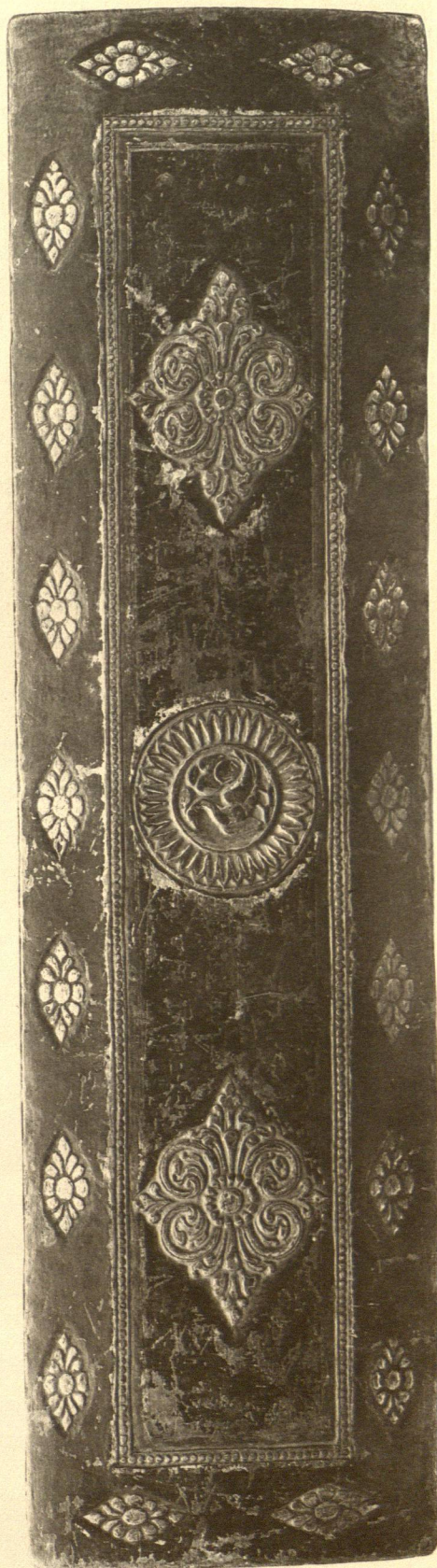
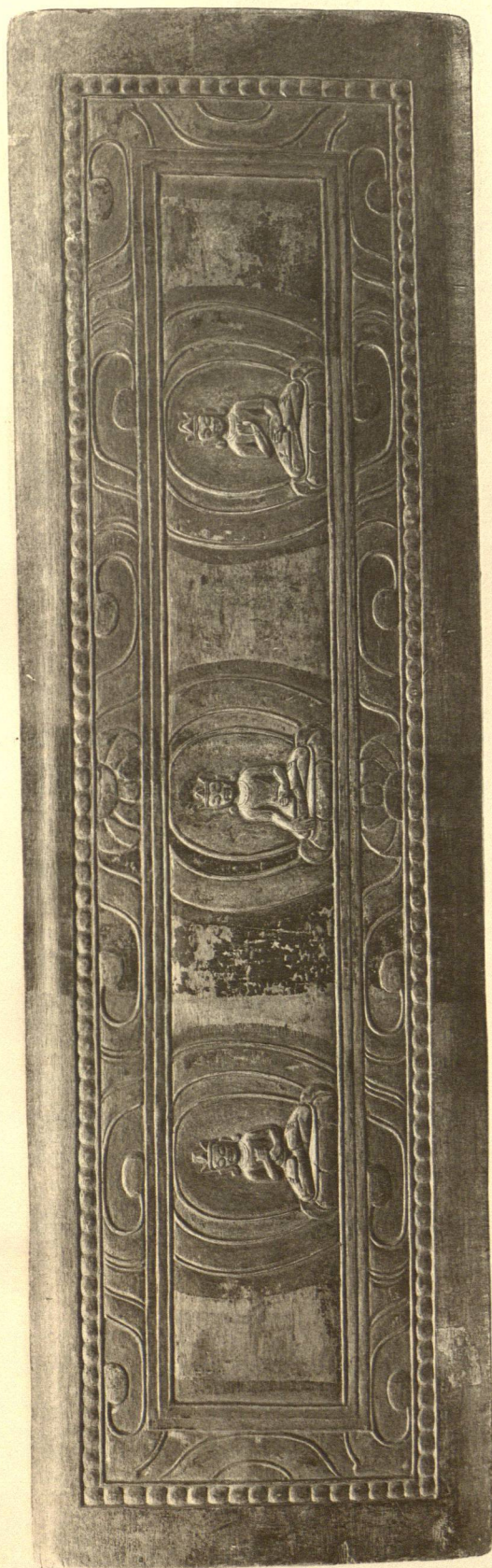


Plate 63 TIBETAN WOODEN COVERS



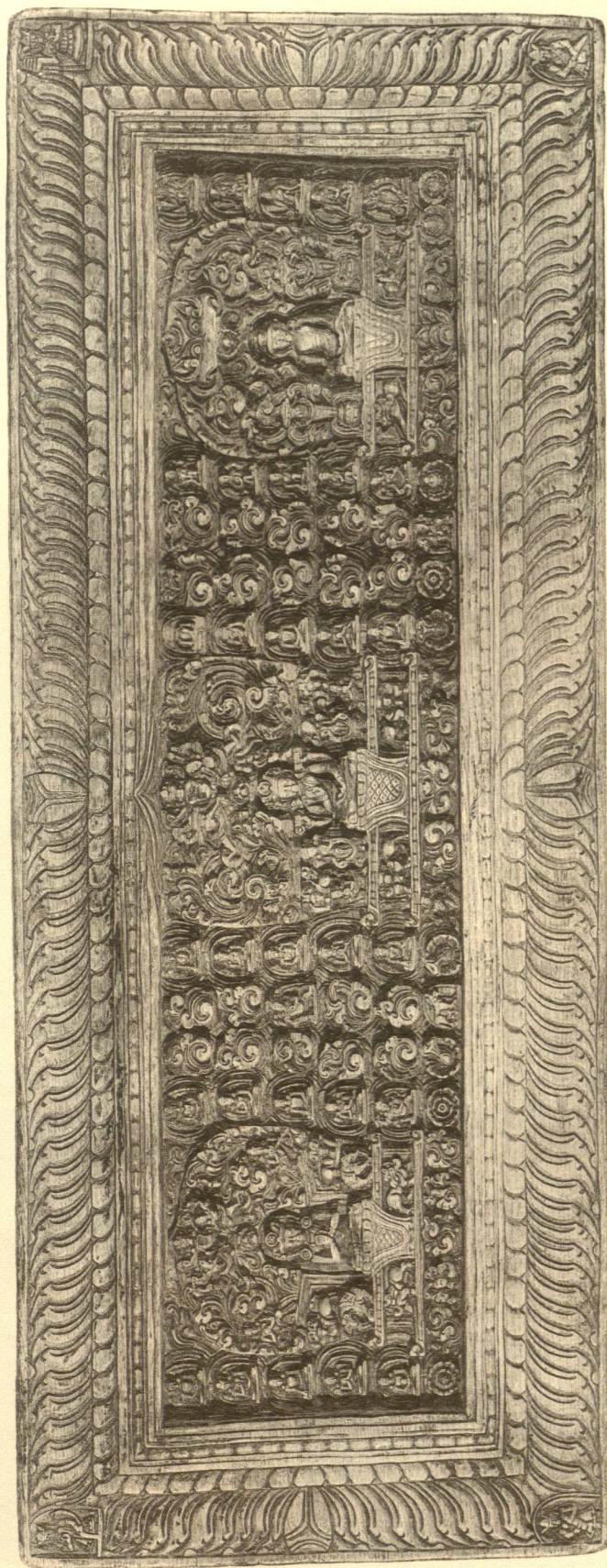


Plate 64 TIBETAN WOODEN COVER



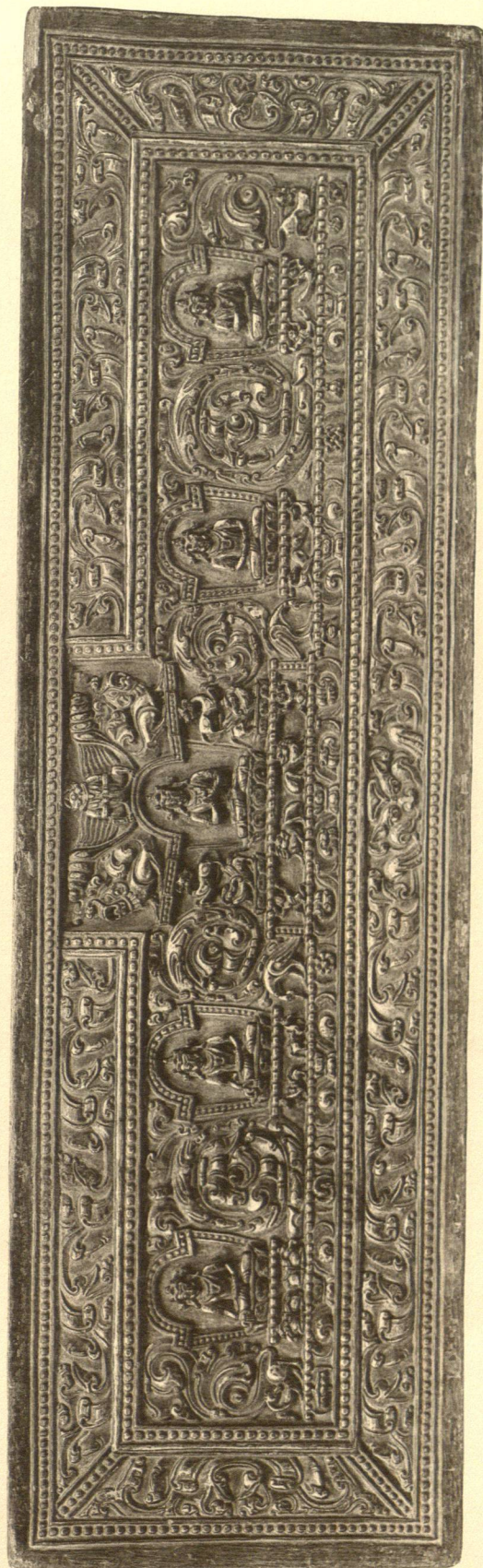


Plate 65 TIBETAN WOODEN COVERS





Plate 66 CHINESE SILK BINDING, 16th century



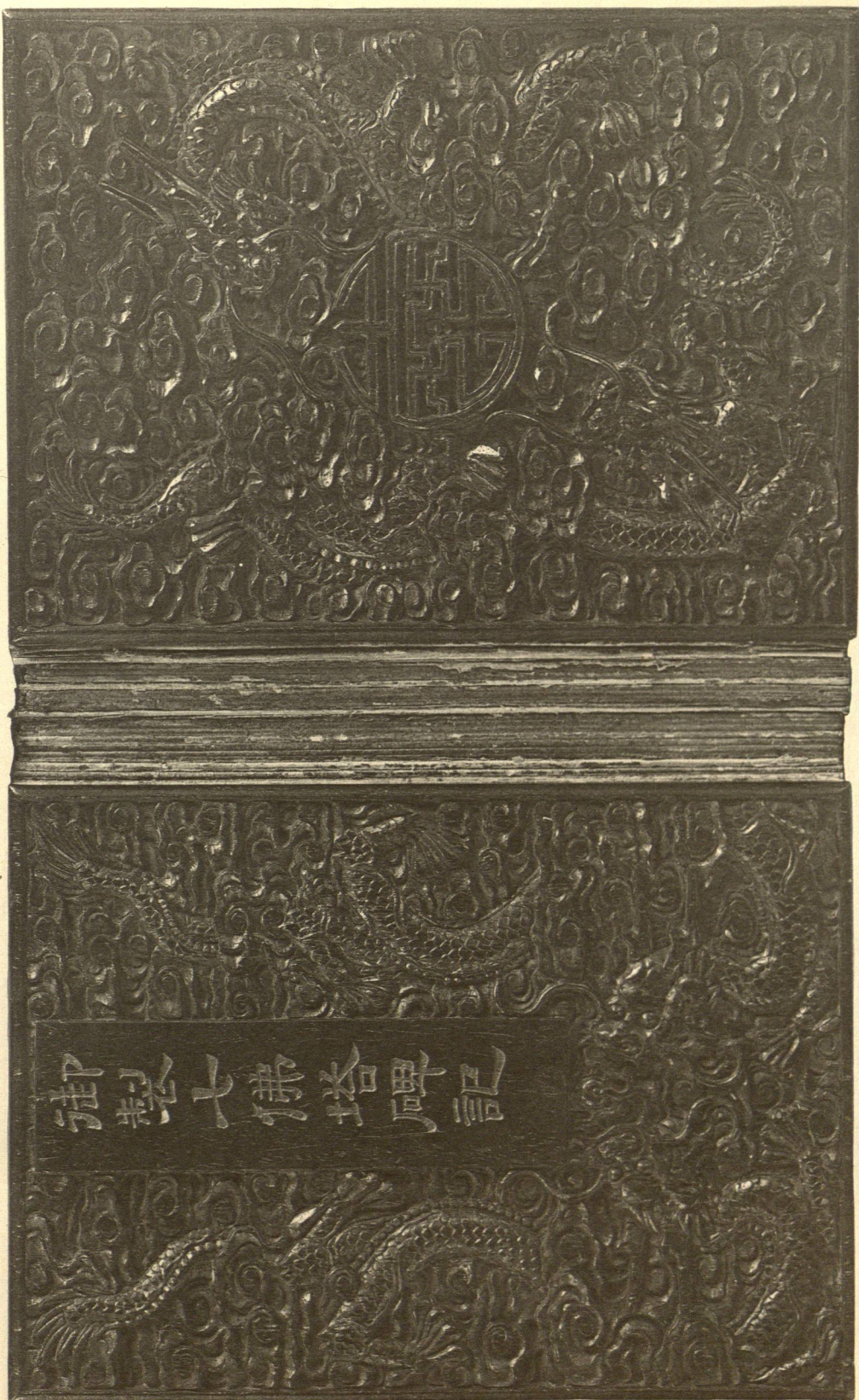


Plate 67 CHINESE JADE BOOK





Plate 68 CHINESE JADE BOOK, 18th century

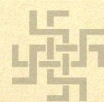




Plate 69 JAPANESE CABINET, 18th century



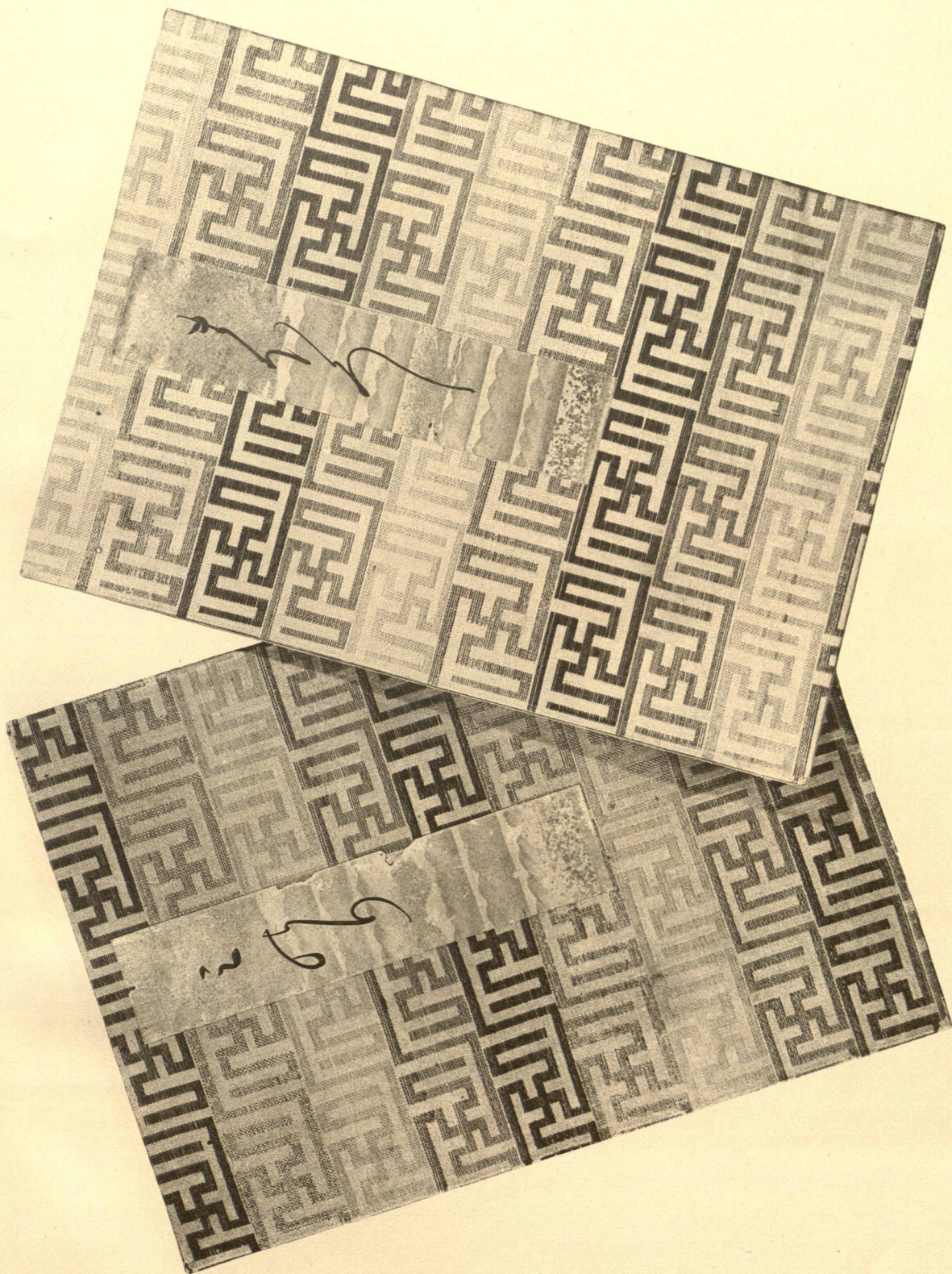
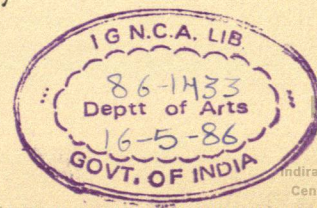


Plate 70 JAPANESE, 18th century



(A)

101B | 132

II (DBF 42)



82. Regeworter, B: Some Oriental Bindings in the Chester Beatty Library,
Pp.29 with 71 plates, 21 in colour, Dublin: 1961

SN.
245

